

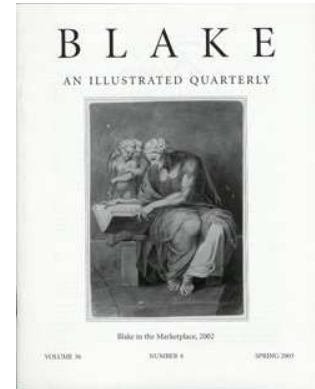
# AN ILLUSTRATED QUARTERLY BLAKE

A R T I C L E

## Blake in the Marketplace, 2002

Robert N. Essick

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## Blake in the Marketplace, 2002

BY ROBERT N. ESSICK

This was to be the year of *The Grave*, but it was not to be. As readers of this journal know, nineteen of Blake's original watercolors illustrating Robert Blair's *The Grave*, last recorded in an 1836 auction, came to light in the summer of 2001. An article by Martin Butlin, accompanied by four illustrations, announced this remarkable discovery in *Blake* 35 (2002): 68-73. Further details were provided by G. E. Bentley, Jr., in his annual checklist of publications for 2001 in *Blake* 36 (2002): 13-16. As I reported in *Blake* 35 (2002): 111, I was told in December 2001 by Dominic Winter—the British auction firm handling the sale of the designs—that they intended to offer them privately as a group. If that proved unsuccessful, then the water colors would be sold individually at auction, probably no later than fall 2002. Neither event has occurred.

In response to inquiries, Winter reported through the summer and fall of 2002 that negotiations for the sale of all the designs were at a delicate stage and no further information could be released. Rumor in the London art world suggested that the potential purchaser was Tate Britain. By mid-summer, another rumor began to circulate: the water colors were tied up in a dispute over their ownership. The part-time book dealer who brought the drawings to Winter for authentication and possible sale had not purchased them in a Yorkshire auction, as previously reported. Rather, he had evaluated them for their private owner as handmade reproductions, and shortly thereafter purchased them at a correspondingly low price. When the owners learned through press accounts that the water colors were Blake's originals and could be worth millions of pounds, they initiated legal proceedings to procure the return of their treasures.

The essential features of this tale were confirmed for me by two knowledgeable sources, one a leading book dealer in England, the other a curator at a major British art museum. Thus, I was surprised to learn, on 8 January 2003, that Libby Howie, a London art dealer specializing in private sales of very expensive works, had just offered the complete group of *Grave* water colors to the American private collector who has assembled a remarkable group of illuminated books over the last twenty years. The asking price was \$20 million. Howie claimed, in a brief telephone conversation with this collector, that all legal hurdles had been cleared and that she had clear title to the designs.

The final chapter of the *Grave* saga has not been written. The American collectors contacted by Howie do not in-

tend to purchase the water colors; I suspect that the number of people who would even consider them at such a price is very small (less than one?). I hope to report something more definitive in my 2003 sales review.

This sales review is saved from disturbing news and (even worse) triviality by three events. The summer 2000 issue of *Blake* featured on its cover a rediscovered monochrome wash drawing by Blake, *The Resurrection* (see illus. 5), accompanied by an article by Martin Butlin ("A Blake Drawing Rediscovered and Redated," *Blake* 34 [2000]: 22-24). In July 2002, the drawing came to auction at Sotheby's London with an estimate of £20,000-30,000. Although the trumpeter makes the design more dramatic than most of Blake's drawings of the mid-1780s, and the verso bears some sketches related to Blake's 1802 *Designs to a Series of Ballads* by William Hayley, this seemed to me an optimistic estimate for any early work by Blake. I was proven completely wrong when the drawing was knocked down to the winning bidder at £125,000 (£144,150 inclusive of auctioneer's fees). The purchaser was the venerable London dealer Agnew's, almost certainly acting for a private client. Agnew's has not responded to my inquiries about its customer.

Does this extraordinary price set a new benchmark for Blake's drawings? Sotheby's reproduced the black and gray wash drawing in color on the back cover of its 4 July 2002 catalogue. Even in a highly specialized field of collecting, such advertising can boost prices. I'm told that there were only two contestants beyond £30,000—sufficient to send bidding through the roof, but an insufficient indication that there is a sustainable and widely based market for Blake's lesser drawings at such levels. We will need to see a roughly similar work achieve a similar price to confirm a giant leap in evaluations. But even this single auction can have an impact beyond the realm of wealthy collectors. When an institution borrows works for a public exhibition, it must pay insurance costs during both shipment and display. The coverage is determined by estimated values made by the owner; such estimates are based in large measure on the most recent sales prices of similar works. Blake exhibitions could become prohibitively expensive if insurance premiums rise dramatically.

In September, Alexander Gourlay acquired an impression of a previously unknown print by Thomas Butts, Jr., executed during the period when he was being taught etching and engraving by Blake. A second impression turned up in a dealer's stock in the same month. I report a few details below (second entry under "Interesting Blakeana"); an illustrated essay by Gourlay is forthcoming.

Two water colors (illus. 1 and 3) offered at Sotheby's London on 28 November presented a number of attribution problems. I have not seen the originals, and thus my comments here are based only on color transparencies. But the very nature of these works would create difficulties even for scholars fortunate enough to study them directly. Both are based on famous Renaissance frescoes that have been





1. *Cumea*. A copy, attributed to Blake, of Michelangelo's fresco of the Cumaean Sibyl in the Sistine Chapel. Pen and black ink and water colors over pencil, 17 x 12 cm. For discussion and further particulars, see the introductory essay to this sales review. Photo courtesy of Sotheby's London.



2. *Daniel*. A copy of Michelangelo's fresco of the prophet in the Sistine Chapel. Pen and wash drawing, 14.2 x 10.2 cm. Butlin #167, there dated to c. 1785. British Museum.

copied countless times by many generations of artists. Thus, since neither work is an original design by Blake, some of the criteria by which one can recognize his hand do not apply. Like most copies, the drawn outlines have a studied quality inherently less autographic than a quick sketch not based closely on a model. Both water colors are copies of works by artists (Raphael, Michelangelo) who greatly influenced Blake. Any such copies will look rather Blakean in figure type, musculature, expression, and compositional format. I'm not sure it has ever happened, but I can imagine a British or American tourist visiting the Sistine Chapel and exclaiming, "Looks like Blake to me."

Sotheby's presented the water colors as works by Blake without hesitation or caveat. I was very skeptical at first sight. Copy drawings are generally associated with the early years of an artist's career, and these two examples fit most comfortably into the context of Blake's work of c. 1779-85. But the rich, dark coloring looked all wrong for that period. The provenance information supplied by Sotheby's was unhelpful: "Acquired by the present owner in circa 1960" for the Raphael copy. No history was provided for the Michelangelo design, but I have learned from Sotheby's

that it was brought to them by an Italian living in London, which makes one suspicious that the drawing may also be Italian. Yet, after reading the detailed and scholarly catalogue descriptions and comparing the reproductions to some known works by Blake, my suspicions were reduced.

The obvious touchstones for attributing the copy of Michelangelo's *Cumaean Sibyl* (illus. 1) to Blake are his monochrome wash drawings also based on frescoes of the prophets and sibyls in the Sistine Chapel (Butlin #167 and 168-70 rectos and versos, dated to c. 1785). *Cumea*, at 17 x 12 cm., is only slightly larger than the average of the monochrome drawings (15 x 10.5 cm.). The crudely lettered inscription, "CUMEA," is to my eyes rather like the "DANIEL" inscription beneath that figure (illus. 2), although one could argue that the splayed feet of the "A" in the water color are uncharacteristic. Both inscriptions are loosely based on the lettering beneath the originals and repeated in most engravings of them. In the *Daniel* drawing, Blake has considerably softened the expression of the putto looking over the prophet's left shoulder. This difference is apparent when comparing Blake's work to either the original fresco or the engravings by Adam Ghisi of 1773, the likely source for





3. *The Judgement of Solomon*. A copy, attributed to Blake, of Raphael's fresco in the Vatican. Pen and black ink and water colors, heightened with body color, over pencil, 13.5 x 17.5 cm. For discussion and further particulars, see the introductory essay to this sales review. Photo courtesy of Sotheby's London.



4. *The Making of Magna Charta*. Pen and water color, 13.2 x 17.9 cm. Butlin #62, there dated to c. 1779. Essick collection.



Blake's copies. A less dramatic softening is evinced by the putti's faces in the *Cumea* design. The sibyl's hands in the new design are a bit leaner and more angular in outline than in the original fresco and Ghisi's engraving; this is also generally true for the hands in the wash drawings. The somber coloring is the major difference between the new composition and the previously known copies of Michelangelo. Although it is difficult to tell from a reproduction, there may be monochrome washes underlying the colors in *Cumea*. If so, then it is possible that *Cumea* was produced c. 1785 as a monochrome wash with the other copies of Michelangelo and colored in the first half of the 1790s when Blake's palette had shifted to darker hues.

The differences between the prototype and Blake's copy are also helpful in supporting the attribution of *The Judgement of Solomon* (illus. 3). In Raphael's fresco, Solomon does not hold a staff or scepter. This addition, and the way the staff rests against his body, are generally similar to what we find in the wall paintings of King Sebert and Henry III in Westminster Abbey, both copied by Blake c. 1775 while an apprentice to James Basire (Butlin #16, 17). In all three works, the figure's hand closest to the scepter holds it very gently, even limply, rather than grasping it firmly. The head of the man with white beard and hair, fourth from the right in Blake's version, also strays from Raphael's original, but looks a good deal like the man (a bishop?) on the right in *The Making of Magna Charta* (illus. 4), one of a series of water colors illustrating British history that Blake executed c. 1779. Perhaps the oddest difference between Blake's copy and the original is the addition of a cloth beneath the child lying on the ground lower center. A very similar cloth appears below the (dead?) child in plate 9 of Blake's *Europe a Prophecy* (1794).

A two-step chronology of composition again recommends itself for the Solomon design. Its small size (13.5 x 17.5 cm.) fits comfortably within the c. 1779 water colors on British history, all of which are heavily indebted to Raphael for their compositional formats. But the dark, rich, and carefully applied colors in *The Judgement of Solomon* are much closer to Blake's later (c. 1793?) and larger water colors on British themes, such as *The Ordeal of Queen Emma* and *Edward III Presenting the Black Prince to the Barons* (Butlin #59 and 66; see his color reproduction of the former). Yet even these works do not contain body color, a medium used to increase color density and, according to the Sotheby's catalogue, found in the Solomon composition. Perhaps the Solomon was first prepared, and possibly left in an unfinished state, early in the 1780s, when Blake was carefully studying Raphael, and colored up by Blake in the early 1790s. It is also possible that both drawings were left uncolored by Blake and that someone else, such as a member of the Linnell family, added the colors at a much later date.

In my comments above, I have tried to make the best case possible for the ascription of both water colors to Blake's

hand. But I still find myself sitting on the fence. An examination of the originals might push me toward a more comfortable position, one closer to Sotheby's cataloguer and the confidence evinced by the winning bids the drawings attracted.

The market in Blake's circle and followers was dominated by George Romney. A major exhibition of his paintings and drawings, accompanied by a handsome and scholarly catalogue by Alex Kidson, opened at the Walker Art Gallery, Liverpool, in February, and later moved to the National Portrait Gallery, London, and the Huntington Library, San Marino, California. Several owners took advantage of what amounted to free advertising and brought their Romneys to auction (see illus. 8). More impressively, Agnew's offered its own exhibition and catalogue of twenty-five Romney drawings in June. Most of the better works were on loan and not for sale. The fifteen drawings on offer had very high sticker prices, as the accounting below indicates.

Readers of the following lists of sales will notice the many references to eBay, the online auction firm. It has now become the major outlet for Blake and Blakeana, ranging from original engravings to postcards. The descriptions of the materials often leave much to be desired, and a good many of the books are stained or damaged. Yet, eBay managed to set what is probably a new auction record for a copy of Flaxman's Hesiod and Aeschylus designs bound together, the former engraved by Blake. One true rarity, the single plate signed by Blake as the engraver in Fenning and Collyer, *New System of Geography*, 1785-86 (illus. 6), found a buyer on eBay. The auction site can even provide materials for scholarly investigation. The previously unrecorded engraving by Butts, noted above, turned up on eBay, as did an unknown (to me at least) facsimile of *Songs of Experience* (see under "Interesting Blakeana," below).

The year of all sales and catalogues in the following lists is 2002 unless indicated otherwise. The auction houses add their purchaser's surcharge to the hammer price in their price lists. These net amounts are given here, following the official price lists. The value-added tax levied against the buyer's surcharge in Britain is not included. Late 2002 sales will be covered in the 2003 review. I am grateful for help in compiling this review to Shelley Bennett, G. E. Bentley, Jr., Caroline Bullard, Michael Campbell, Warren Dennis, Jenijoy La Belle, Tim Linnell, Jerome J. McGann, and John Windle. My special thanks go to Alexander Gourlay for his generosity in keeping me abreast of internet auctions. Once again, Sarah Jones' editorial assistance and John Sullivan's electronic imaging have been invaluable.



## Abbreviations

BBA	Bloomsbury Book Auctions, London
Bentley	G. E. Bentley, Jr., <i>Blake Books</i> (Oxford: Clarendon P, 1977). Plate numbers and copy designations for Blake's illuminated books follow Bentley.
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (New Haven: Yale UP, 1981)
cat.	catalogue or sales list issued by a dealer (usually followed by a number or letter designation)
CE	Christie's East, New York
CL	Christie's, London
CNY	Christie's, New York
CSK	Christie's, South Kensington
Essick	Robert N. Essick, <i>The Separate Plates of William Blake: A Catalogue</i> (Princeton: Princeton UP, 1983)
illus.	the item or part thereof is reproduced in the catalogue
pl(s).	plate(s)
SL	Sotheby's, London
SNY	Sotheby's, New York
st(s).	state(s) of an engraving, etching, or lithograph
Swann	Swann Galleries, auctioneers, New York
#	auction lot or catalogue item number

## Illuminated Books

*For the Sexes: The Gates of Paradise*, copy N (pls. 3-8, 13-15, 17 only) in G. E. Bentley, Jr., *Blake Books Supplement* (Oxford: Clarendon P, 1995) 78-80. This group of 10 pls., sold at SNY, 9 May 1991, #8 (\$115,500), was acquired at the auction by a private American foundation. They were exhibited at the University of Virginia Art Museum, 26 Jan.-31 March 2002. For comments and illus. of pls. 15 and 17, see *Blake* 25 (1992): 144-46.

## Drawings and Paintings

*Cumea*, a copy of Michelangelo's fresco of the Cumean Sibyl in the Sistine Chapel. Pen and black ink, water color, 17 x 12 cm., with a study (medium not described) of one of the Ennudi from the Sistine Chapel on the verso. SL, 28 Nov., #236, recto illus. color (£14,340 on an estimate of £10,000-15,000). See illus. 1 and the discussion in the introductory essay to this sales review.

*God Blessing the Seventh Day*. Water color, 42 x 35.5 cm., datable to c. 1805. Butlin #434. Acquired by early 2002 by Leon Black, New York, through the dealer John and Paul Herring. Rumor in the art trade claims that the price was around £2 million. For illus. and comments, see *Blake* 34

(2001): 101-02. Black also owns Blake's *The Parable of the Wise and Foolish Virgins* (Butlin #481).

*The Judgement of Solomon*, a copy (with variations) of the Vatican fresco of the same subject designed by Raphael. Pen and black ink, water color with body color, 13.5 x 17.5 cm. SL, 28 Nov., #235, illus. color (£26,290 on an estimate of £15,000-20,000). See illus. 3 and the discussion in the introductory essay to this sales review.

*The Resurrection* (recto), with studies of eyes, the head of an eagle, a human face, and a lion (verso). Some of the verso sketches are related to Blake's 1802 *Designs to a Series of Ballads* by William Hayley. Pen and gray ink, gray wash over pencil (recto), pencil (verso), recto image and sheet 20.5 x 21 cm., recto datable to the mid-1780s. Butlin #610 (listed as untraced since 1863). SL, 5 July, #183, recto and details of the verso illus. color (£144,150 on an estimate of £20,000-30,000 to Agnew's, apparently acting for a private collector). See illus. 5.

*The Resurrection of the Dead* or *The Deluge*. Pencil, 18.3 x 24.3 cm., datable to c. 1780-85. Butlin #79. Salander-O'Reilly Galleries, Jan. private offer (\$35,000).

## Separate Plates and Plates in Series

"Chaucers Canterbury Pilgrims." Maggs Bros., Aug. cat. 1326, #175, 4<sup>th</sup> st. (1 of 3 recorded), Essick impression 4AA, from the collection of Douglas Cleverdon, left two-thirds of print illus. (£25,000). Donald Heald, Dec. online cat., 5<sup>th</sup> st., Sessler printing on silk, made into a lampshade and mounted on a neoclassical style lamp, from the collection of Mrs. Charles J. Rosenbloom (\$9500); 5<sup>th</sup> st., Colnaghi printing on laid India, impression 5JJ in Essick, illus. color (\$12,000).

"Christ Trampling on Satan," Butts after Blake. Donald Heald, Dec. online cat., printed on paper 54 x 30.5 cm. With a watermark reading "J. Whatman/1886," inscribed by E. J. Shaw, "Proof No 12," impression 1J in Essick, illus. (\$3500—a record asking price). This impression has been in Heald's stock for many years.

Dante engravings. Lame Duck Books, April cat. of "Illustrated Books," 4 pls. only as follows, probably from the 1892 printing, all illus. color: #61, pl. 2 (\$10,000); #62, pl. 4 (\$12,500); #63, pl. 5 (\$7500); #64, pl. 3 (\$7500). Campbell Fine Art, July private offer, complete set, 1968 printing, sold individually (prices on request). Donald Heald, Dec. online cat., pls. 2 and 4 only on laid India, probably the 1892 printing, illus. (\$3000 each).





5. *The Resurrection*. Pen and gray ink, gray wash over pencil, 20.5 x 21 cm. Butlin #610 (listed as untraced since 1863, when it was described by W. M. Rossetti in his catalogue of Blake's art published in Gilchrist's *Life of Blake*). In his 1981 catalogue of Blake's paintings and drawings, Butlin associated this work with Blake's 1805 preparatory designs for Robert Blair's *The Grave*, published in 1808. When the drawing was rediscovered c. 1999, Butlin immediately recognized that this is a work of the mid-1780s, and thus could not be part of the 1805 *Grave* project. In his article on the drawing ("A Blake Drawing Rediscovered and Redated," *Blake* 34 [2000]: 22-24), Butlin states (p. 23) that it "may be linked in subject to two illustrations to *The Grave* not of 1805 but of c. 1780-85," *The Counsellor, King, Warrior, Mother and Child* (Butlin #136) and *Burial Scene* (Butlin #137 recto). He thereby implies that the textual source for the present work is indeed Blair's poem. But I can find no convincing evidence for this source; the drawing reproduced here could just as well be one of Blake's many biblical designs of the 1780s. The work nicely illustrates 1 Corinthians 15:52: "...for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed." The very similar description of the resurrection in *The Grave* (p. 32 of the 1808 edition) is illustrated by Blake's title-page design in the published volume. The whole matter is complicated by the fact that, as part of the 1805 project, Blake recycled some of his earlier designs not originally illustrative of *The Grave*. The title page, for example, is taken from a water color Blake originally executed c. 1795-97 as an illustration to Edward Young's *Night Thoughts* (Night 2, p. 5). Photo courtesy of Sotheby's London.

"Evening Amusement," after Watteau. Hand colored, trimmed close to image. Acquired April by David Bindman from a print stall on Portobello Road, London. The only colored impression known to me.

"The Fall of Rosamond," after Stothard. Campbell Fine Art, Feb. private offer, st. uncertain but probably 1<sup>st</sup>, color printed in brown and a reddish-brown flesh tone, green and blue washes rather haphazardly applied by hand in the background, cut close to the circular image, framed (£2500).

"George Cumberland's Card." The impression offered CL, 18 Dec. 2001, #83, printed in black ink on wove paper, 6 x 10.8 cm., without watermark, illus. color (not sold), was acquired in Feb. 2002 by the dealer John Windle for stock.

Job engravings. SNY, 25 Jan., #299, pl. numbered 9 only, printed on wove paper after removal of "Proof" inscription (\$1560). Bonhams auction, London, 12 March, #31, complete set, 1826 printing on Whatman paper after the removal of the "Proof" inscription, ownership inscription of Mrs. L. G. Bennett (John Linnell's great granddaughter) on inside front cover, contemporary calf worn (£13,000). The 19<sup>th</sup> Century Shop, June cat. 87, #387, complete set, "Proof" issue on laid India, old paper boards, probably the set this dealer has had for several years, pl. numbered 13 illus. (\$85,000). Weston Gallery, Sept. online cat. 3, pls. numbered 5 and 7 only, "Proof" issue on laid India, both illus. (both "sold"). eBay/Sloan's online auction, 20 Sept., #293, pl. numbered 16 only, after the removal of the "Proof" inscription, illus. (\$875). eBay online auction, Oct., pl. numbered 4 only, "Proof" issue on laid India, illus. (no bids on a required minimum bid of \$750). The vendor spelled the artist's name "Williiam [sic] Blake," and thus this item did not receive any hits when searching for "William Blake." A nice demonstration of the economic consequences of poor orthography.

"M<sup>o</sup> Q." CSK, 9 July, #221, "printed in colour and finished by hand" (£293); same impression?, Robert Clark, Aug. cat. 63, #200, printed in black ink, framed and "trimmed close" (£650).

"Rev. John Caspar Lavater." Donald Heald, Dec. online cat., 3<sup>rd</sup> st., impression 3I in Essick, illus. (\$1500). This impression has been in Heald's stock for many years.

#### Letterpress Books with Engravings by and after Blake, Including Prints Extracted From Such Books

Ariosto, *Orlando Furioso*. Art Books Only, Jan. online cat., 1783 ed., 5 vols., calf-backed boards worn (\$150). John Price, Jan. online cat., 1785 ed., 5 vols., pls. foxed and



browned, contemporary calf worn (£300). eBay online auction, Jan., 1799 ed., 5 vols., later quarter calf worn (reserve not met; top bid \$189.50). John Price, March cat. of "Recent Acquisitions," #9, 1785 ed., 5 vols., pls. foxed, contemporary calf (£300). eBay online auction, June, 1783 ed., 5 vols., pls. water stained, extra-illus. with 10 pls. after Mortimer (no further description), early 19<sup>th</sup>-century calf, illus. (\$535). eBay online auction, Oct., 1799 ed., 5 vols., badly foxed, contemporary calf amateurishly rebaked with cloth, illus. color (\$140.50). eBay online auction, Nov., 1791 ed., 2 vols., modern boards, pls. foxed, illus. (not sold; highest bid \$112.50).

Blair, *The Grave*. Michael Good, Jan. online cat., 1808 quarto, early boards rebaked (\$1400). Quaker Hill Books, 1808 folio, some damp staining, three-quarter morocco (\$1437.50). Argosy Books, Jan. online cat., 1813 quarto, half morocco worn (\$1500). George Robert Minkoff, 1808 quarto, some foxing, early boards worn (\$1500). Jeffrey Thomas, Jan. online cat., 1808 "folio" (but probably the quarto), some foxing, original boards (with cover label) rebaked, worn (\$1500). Pra Antikvariat, Jan. online cat., 1808 "folio" (but probably the quarto), "half leather" (\$2427). George Robert Kane, Jan. online cat., New York undated ed. pub. James Miller, water stained, original cloth worn (\$140). James Cummins, Jan. online cat., 1813 quarto, half morocco (\$1500). Sims Reed, Jan. online cat., 1808 quarto, modern calf (£1750); same copy and price, Nov. "Nineteenth Century" cat., #45. Peter Stern & Co., Jan. online cat., 1813 quarto, some pls. foxed, contemporary half morocco worn (\$1750). eBay online auctions, March, individual pls. from the 1808 quarto as follows, all illus.: pls. 3 (\$104.95), 4 (\$87.88), 6 (\$152.50), 10 (\$100.99). Pacific Book Auction, San Francisco, 28 March, #23, 1808 quarto, pl. 1 trimmed into image at head and foot, foxed, quarter morocco, frontispiece portrait and pl. 1 illus. (not sold on a brave estimate of \$1000-1500). eBay online auction, April, the frontispiece portrait only, Schiavonetti after Phillips, proof before imprint but with all other lettering of the 1808 first published st., the only known impression in this st. (an earlier proof st. before all letters and lacking some work in the image is in the Keynes Collection, Fitzwilliam Museum), sheet of laid paper 40.6 x 28 cm. showing the platemark all around, slight tears and some light staining (offsetting?), illus. color (\$455). eBay online auction, April, 1808 quarto, some pls. lightly foxed, original boards worn and rebaked, cover label worn, several illus. (not sold; highest bid \$645); same copy, May, illus. (\$1250). eBay online auctions, April-May, individual pls. from the 1813 quarto, all illus., as follows: frontispiece portrait (\$128.50); pl. 2 (not sold on a required minimum bid of \$95, later sold at \$45); pl. 3 (\$150.27); pl. 4 (\$95); pl. 5 (\$177.50); pl. 6 (\$125.02); pl. 7 (\$95); pl. 8 (\$95); pl. 10 (\$180). SNY, 21 May, #391, 1808 quarto, foxing and staining, contemporary half morocco worn, printed label on

front cover, pl. 12 illus. (\$1195). eBay online auction, July, 1808 ed., lacking the frontispiece portrait of Blake and pl. 1 (the engraved title page), advertised as the rare "folio" issue but actually the far more common quarto, modern boards, illus. (reserve not met; top bid \$720). eBay online auction, Aug., pl. 7 only, stated as coming from a "1911" reprinting (unknown to me) from the original plates, but more probably from the 1926 reprinting, illus. color (\$150); pl. 8 only, apparently from the same printing, illus. color (no bids on a required minimum bid of \$150). eBay online auction, Aug., pls. 9, 11, and 12 with "1813" imprints, sold separately, illus. (\$150, \$225, \$175 respectively). Swann, 26 Sept., #54, "1813 ... small folio" (actually the 1870 reprint), stained, original cloth very worn (not sold; estimate \$800-1200). eBay online auction, Oct., pl. 11 only, 1813 imprint, illus. (\$145). John Windle, Oct. cat. for the Boston Book Fair, #7, 1808 quarto, slight staining on some pls., full morocco (\$2750); #8, 1813 quarto, half morocco (\$2250); #9, 1870 "quarto" (actually a folio), original cloth, hinges repaired (\$1750). eBay online auction, Oct.-Nov., 1808 quarto, half morocco (no bids on a required starting bid of \$1000). Heritage Book Shop, Nov. private offer, 1870 portfolio of loose pls. complete, original cloth portfolio, spine missing and covers loose (\$300).

Boydell, *Graphic Illustrations ... of Shakspeare*, 1803. Charles Agvent, Jan. online cat., contemporary half calf (\$3500).

Brown, *Elements of Medicine*, 1795. Simon Finch, Sept. cat. 52, #41, 2 vols., original boards uncut, title page illus. (£750). Only the second copy I have seen on the market in the last 30 years.

Bryant, *New System, ... of Ancient Mythology*, 1775-76. Grant & Shaw, March cat. 54, #11, 2<sup>nd</sup> ed., 3 vols., suite of pls. (not by Blake or Basire) from the 1807 ed. added, cloth (£325). eBay online auction, Sept., 2<sup>nd</sup> ed., 3 vols., pls. offset, contemporary calf very worn, illus. (reserve price not met; highest bid \$233.50).

Cumberland, *An Attempt to Describe Hafod*, 1796. Korn & Towns, Feb. Los Angeles Book Fair, modern quarter calf (\$800; sold to Maggs Bros. for stock).

Cumberland, *Outlines from the Antients*, 1829. eBay online auctions, Oct.-Nov., Blake's pls. 1-2 (numbered "78" and "79"), illus. (\$125.50 each); Blake's pl. 3 (numbered "80"), illus. (\$39.95). Howes Bookshop, Nov. cat. 299, #55, Blake's pls. lightly stained with mildew, early (original?) cloth (£275; acquired by the Huntington Library).

Cumberland, *Thoughts on Outline*, 1796. Howard Mott, Jan. cat. 238, no item number, lacking leaf of advertisements, some foxing, uncut in early boards rebaked (\$1100).



Darwin, *Botanic Garden*. eBay online auction, Jan., 1799 ed., 2 vols., contemporary calf worn, illus. color (\$337). Dailey Rare Books, Jan. online cat., 1791, 1<sup>st</sup> ed. of Part 1, 2<sup>nd</sup> ed. of Part 2, foxed, early boards (\$675). Chapter and Verse Booksellers, Jan. online cat., 1791, apparently 1<sup>st</sup> ed. of Part 1, calf rebaked (£650). Alexandre Antique Prints, Jan. online cat., 1791, 1<sup>st</sup> ed. of Part 1, 3<sup>rd</sup> ed. of Part 2, half calf rebaked (\$1100). Jeremy Norman, Jan. online cat., 1791, 1<sup>st</sup> ed. of Part 1, 3<sup>rd</sup> ed. of Part 2, no indication of binding (\$1250). Jarndyce, Sept. cat. 150, #142, 1<sup>st</sup> ed. of both parts (1791, 1789), some offsetting, stain in margin of Blake's pl. 1, 2 vols., later half calf (£750). Blackwell's, Nov. cat. B139, #155, 1791, 1<sup>st</sup> ed. of Part 1, 3<sup>rd</sup> ed. of Part 2, contemporary calf (£1100). eBay online auction, Nov., 1799 ed., 2 vols., stained, contemporary calf worn, illus. color (no bids on a required minimum bid of \$199.99).

Darwin, *Works*, 1806. Hollett and Son, Feb. cat. 128, #170, 3 vols., lacking 1 leaf of text, 2 leaves torn, some spotting and pencil underlining, modern half calf (£350).

Enfield, *The Speaker*. James Cummins, Jan. online cat., 1785 ed., contemporary calf rebaked (\$750). BBA, 17 Oct., #110, 1781 ed., contemporary calf, with 4 other works unrelated to Blake (£170).

Fenning and Collyer, *New System of Geography*. eBay online auction, June-July, pl. 2 only, 1<sup>st</sup> st. from the 1785-86 ed., stained in the margin lower left, illus. color (£360). See illus. 6.

Flaxman, Hesiod designs, 1817. eBay online auction, Feb., spotting and soiling, some paper missing in margins, later cloth worn, leaves loose, illus. (\$212.50). eBay online auction, June, pl. 25 only, illus. (\$25). eBay online auction, June, bound with Flaxman's Aeschylus designs, 1831, half morocco, illus. (\$1000—probably an auction record for these 2 works). Sims Reed, Nov. online cat., slight folds down the centers of the pls., rebound in cloth-backed boards, original cover label retained (\$711).

Flaxman, *Iliad*. Avenue Victor Hugo Bookshop, Jan. online cat., 1805 ed., bound with Flaxman, Aeschylus designs, 1795, three-quarter calf worn (\$1800). David Spode, Jan. online cat., 1805 ed., some pls. water stained, half roan worn (\$329). eBay online auction, Aug., 1870 ed., original printed boards, some foxing, illus. (£53).

Gay, *Fables*, 1793. Heritage Book Shop, Jan. online cat., 2 vols., full calf (\$1250). Xerxes Books, Jan. online cat., 2 vols. in 1, some spotting, three-quarter calf (\$850). Henry Sotheran, Jan. online cat., 2 vols., contemporary morocco (\$2175). James Jaffe, Jan. online cat., 2 vols., later morocco (\$3000). eBay online auction, Jan.-Feb., pls. 4 (2 impressions), 6, 8, 11, 12 only, each sold separately, each illus. (\$99,

\$75, \$90, \$110.50, \$102.50, \$110.50). Hollett and Son, Feb. cat. 128, #249, 2 vols. in 1, later half calf (£550); same copy and price, July cat., #367. Marlborough Rare Books, Nov. cat. 193, #102, 2 vols., contemporary calf rebaked (£950). Heritage Book Shop, Nov. private offer, 2 vols., modern quarter calf, trimmed close on the fore-edge (\$1250).

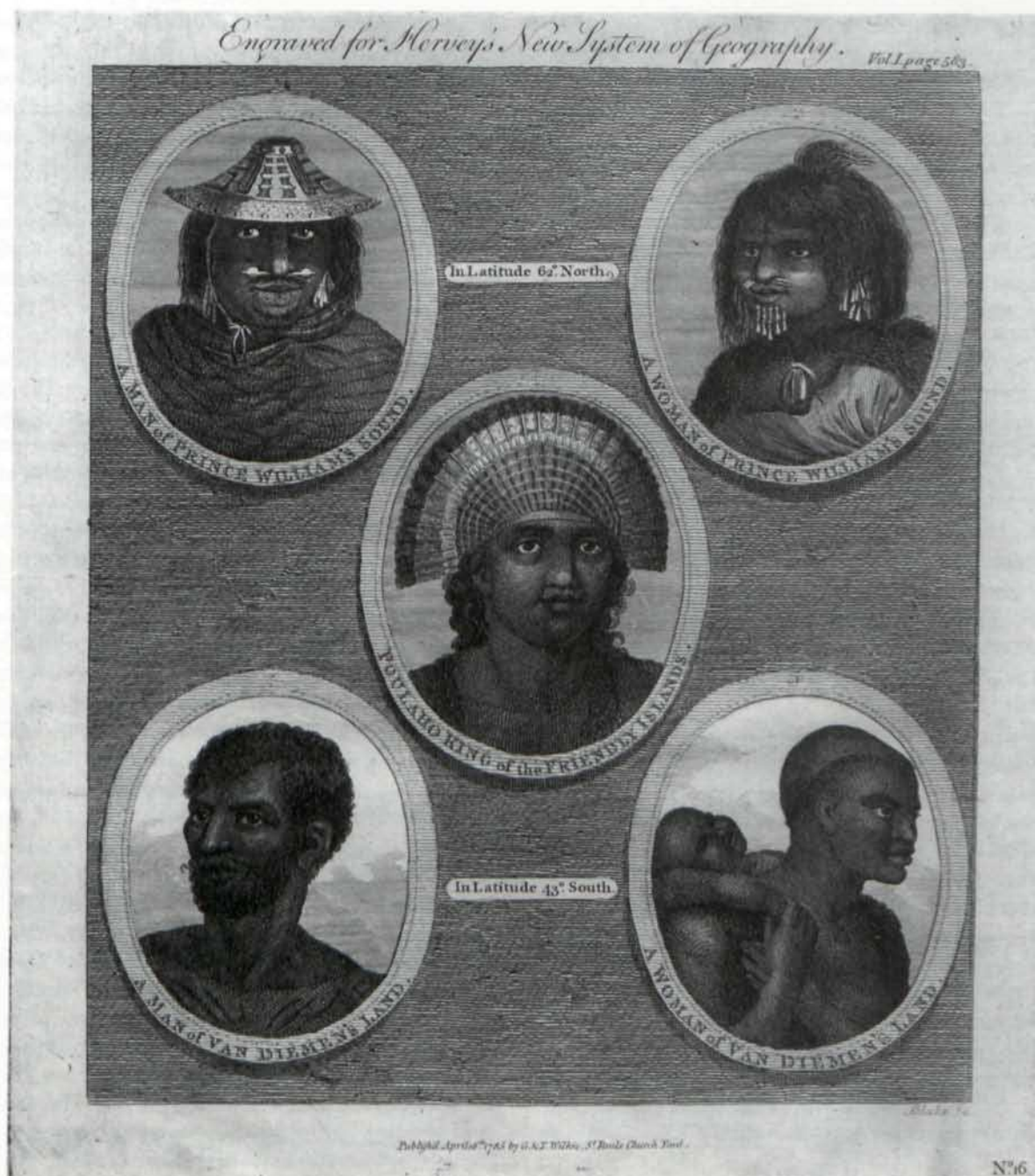
Hayley, *Essay on Sculpture*, 1800. Heritage Book Shop, Jan. online cat., quarter calf (\$600). Marlborough Rare Books, Sept. cat. 192, #155, some foxing, recent quarter morocco (£290).

Hayley, *Life of Cowper*, 1803-04. R & A Petrilla, Jan. online cat., 2<sup>nd</sup> ed., no mention of the number of vols. but apparently only the first 2, quarter calf (\$200). Heritage Book Shop, Jan. online cat., 1<sup>st</sup> ed., 3 vols., contemporary calf (\$500). Michael Good, Jan. online cat., 1<sup>st</sup> ed., 3 vols., with the *Supplementary Pages* (1806), contemporary calf (\$450). McDermott Books, Jan. online cat., 2<sup>nd</sup> ed., 3 vols., "minimal foxing," contemporary calf very worn, some covers detached (\$550). John Windle, Jan. online cat., 2<sup>nd</sup> ed., 3 vols., calf rebaked (\$375). Neil Summersgill, Sept. online cat., 1<sup>st</sup> ed., 3 vols., contemporary calf (\$500). Appelfeld Gallery, Sept. online cat., 1<sup>st</sup> ed., 3 vols., contemporary calf rebaked (\$650). Quaritch, Oct. cat. 2002/16, #27, apparently 1<sup>st</sup> ed., 3 vols., with the *Supplementary Pages* (1806) bound in vol. 3, pl. 4 in 2<sup>nd</sup> st., half calf (£1250). eBay online auction, Nov., 1<sup>st</sup> ed., 3 vols., contemporary calf, spines chipped, illus. color (\$305.50).

Hayley, *Life of Romney*, 1809. James Cummins, Jan. online cat., lacking 1 pl. (not Blake's), early boards (\$300). William Reese, Jan. online cat., some foxing, three-quarter morocco (\$400). Adam Mills, Jan. online cat., contemporary calf worn (£320). G.W. Stuart, Feb. cat. 101, #88, original boards uncut, foxed, covers detached, spine missing (\$275); Sept. cat. 103, #165, minor foxing, top edge gilt, others uncut, later half morocco (\$575). Marlborough Rare Books, Sept. cat. 192, #156, some offsetting of pls., library stamps, library binding (£350). Barter Books, Sept. online cat., with 2 unspecified pls. hand colored, covers detached (\$134). James Fenning, Sept. cat. 192, #220, slight foxing, half morocco (£650).

Hayley, *Triumphs of Temper*, 1803. Phillip Pirages, Jan. online cat., contemporary calf (\$750). Thornton's of Oxford, large-paper copy, later morocco rebaked (£750). James Cummins, Jan. online cat., contemporary calf worn (\$475). Bohemian Bookworm, Jan. online cat., undescribed binding repaired (\$850). Ursus Books, Jan. online cat., minor spotting, recent half calf (\$750); same copy and price, Sept. cat. 39, #6. Simon Gough, Jan. online cat., contemporary calf worn (£250). Houle Books, Sept. online cat., uncut in contemporary boards rebaked (\$2500). Jarndyce, Sept. online cat., "a few spots," later calf (\$1162).





6. Blake's pl. 2, 1<sup>st</sup> st., from Daniel Fenning and Joseph Collyer, *A New System of Geography*, ed. Frederick Hervey (2 vols., 1785-86). 20.5 x 17.5 cm., etched and engraved by Blake after John Webber. Essick collection. This impression sold on eBay, June-July 2002. This is the only time I have seen either of the 2 Blake pls. from Fenning and Collyer on the market; I have never seen a copy of the book for sale. Bentley records 1 copy (British Museum) of the 1785-86 ed. with the 1<sup>st</sup> st. of pl. 2. In the 2<sup>nd</sup> st., appearing in the 1787 ed. (3 copies recorded), the single alteration is in the date in the imprint, from 1785 to 1787. Only this plate is signed by Blake; the frontispiece to vol. 1 is attributed to him on the questionable basis of a pencil inscription on a proof in the Balmanno Collection, British Museum.

Scholars interested in Blake's renderings of, and attitudes towards, non-Europeans may find even this minor copy engraving of interest. Webber's portraits of Pacific Islanders were widely known through their publication in James Cook [and James King], *A Voyage to the Pacific Ocean* (1784). Such images played a role in the British creation of what we now might call "the physiognomy of the Other." There are as well clear resemblances among the "Man of Van Diemen's Land" (lower left) and three of Blake's Visionary Heads: *Faulconberg the Bastard*, *Owen Glendower*, and *Hotspur* (Butlin #730, 743-45). Perhaps the illegitimate son of a king, a Welshman, and a hothead from Northumberland were as foreign to Blake as a Tasmanian.



Hoare, *Inquiry*, 1806. Adam Mills, Jan. online cat., contemporary boards with modern calf spine (£400). Swann, 26 Sept., #56, recent quarter cloth (\$175).

Hogarth, *The Beggar's Opera by Hogarth and Blake*, 1965. Oak Knoll Books, March online cat., no item #, with an "added title page leaf and laid-in facsimile," original portfolio (\$1000). eBay online auction, Oct., original portfolio in fine condition, several color illus. (a great bargain at \$90).

Hogarth, *Works*. BBA, 6 Dec. 2001, #138, undated Baldwin and Cradock issue, 118 leaves of pls., lacking title and 1 portrait, light spotting, few leaves detached, contemporary calf worn, covers detached (Brian Kennedy, £1175). CSK, 7 March, #17, undated Baldwin and Cradock issue, 148 pls. on 112 leaves, spotting, contemporary half morocco worn (£822). eBay online auction, May, apparently an undated Baldwin and Cradock issue, 116 leaves of pls., pls. worn, contemporary quarter morocco, many illus. but not Blake's pl. (\$2234.85). eBay online auction, May, Blake's pl. only, 6<sup>th</sup> published st., worn (like all 6<sup>th</sup> st. impressions), illus. (\$166.06). BBA, 18 July, #232, 1822 ed., 143 of 156 pls., disbound, no mention of Blake's pl. (£900). BBA, 22 Aug., #233, undated Baldwin and Cradock issue, 156 pls., soiled and water stained, contemporary half morocco, covers detached (£850). SL, 5 Dec., #72, 1790 issue, 104 pls., no mention of Blake's, contemporary half calf (£3824).

Hunter, *Historical Journal*, 1793. eBay online auction, April, pl. only, apparently from the quarto issue, illus. (reserve not met; highest bid \$128.50).

Josephus, *Works*, c. 1785-86 and later. Krown & Spellman, Jan. online cat., Bentley's "B" issue or later, several tears and stains, cloth (\$850). Escargot Books, Jan. online cat., Bentley's "B" issue or later, calf worn (\$650). eBay online auctions, Jan., pl. 1 only, illus. (\$135); pl. 1 only, marginal staining, illus. (\$125). eBay online auction, Nov., Bentley's "E" issue, some tears in leaves, early calf worn, illus. (reserve price not met; highest bid £156). eBay online auction, Dec., Bentley's "C" issue, contemporary calf rebaked, illus. color (\$299).

Kimpton, *History of the Holy Bible*, c. 1781. Beckham Books, Jan. online cat., lacking 1 map and 2 unidentified pls., contemporary calf very worn, covers detached (£80).

Lavater, *Aphorisms*. Heritage Book Shop, Jan. online cat., 1788 ed., contemporary calf (\$650). Wilsey Rare Books, Jan. online cat., 1788 ed., contemporary calf rebaked, worn (\$700). Quaritch, Jan. online cat., 1788 ed., annotations added throughout in ink by "an early owner" identified as "Thomas S. Butt" (not to be confused with Blake's patron, Thomas Butts), Blake's annotations added in pencil by a later owner (Roger Senhouse), half cloth (£600). Henry Sotheran, Jan. online cat., 1789 ed., later calf (\$297). James

Cummins, Jan. online cat., 1794 ed., 2<sup>nd</sup> st. of the pl., contemporary calf worn (\$600). Adam Mills, Jan. online cat., 1794 ed., lacking half-title, contemporary calf (£275). E. M. Lawson, Feb. cat. 303, #26, 1788 ed., contemporary calf rebaked (£265). Jarndyce, Sept. cat. 150, #210, 1794 ed., contemporary calf (£180).

Lavater, *Essays on Physiognomy*. Jeremy Norman, Jan. online cat., 1789-98 ed., 3 vols. in 5, no description of the binding (\$2750). Peter Harrington, Jan. online cat., 1789-98 ed., 3 vols. in 5, full calf (£2100). Heritage Book Shop, "1789-1810" (hence, a mixed set?), 3 vols. in 5, no description of the binding (\$1250). Old Editions Book Shop, Jan. online cat., 1789-98 ed., 3 vols. in 5, three-quarter calf (\$3000). Abbey Antiquarian Books, Jan. online cat., 1789-98 ed., 3 vols. in 5, later half calf (£1550). James Cummins, Jan. online cat., "1792" ed. (actually c. 1818), 3 vols. in 5, contemporary calf rebaked (\$2000). Krown & Spellman, Jan. online cat., "1792" ed., 3 vols. in 5, later Russia rebaked (\$1300). Robert Frew, Jan. online cat., 1810 ed., 3 vols., lacking the half-titles to the 2<sup>nd</sup> parts of vols. 2 and 3 (the motivation for the usual binding in 5 vols.), contemporary Russia (£1500). Jeffrey Stern, Jan. online cat., 1810 ed., 3 vols. in 5, modern half morocco (\$900). Charles Russell, Jan. online cat., 1810 ed., 3 vols. in 5, half morocco (£1500). Robert Clark, April cat. 62, #156, "1792" ed., 3 vols. in 5, some foxing and damp staining, contemporary calf rebaked, very worn (£600).

*Novelist's Magazine*, vol. 8, 1782. Adam and Eve Books, Jan. online cat., quarter calf worn (£50).

Rees, *Cyclopædia*, 1820. George Jeffery, Jan. online cat., vol. 1 of pls. only (containing Blake's pl. 1), some spotting, calf worn, front cover detached (£180). Barter Books, Jan. online cat., 4 vols. of pls. only, 152 pls. missing but perhaps some of Blake's still present, light foxing, no description of binding other than "spines missing" (£780). Naughton Booksellers, Jan. online cat., vol. 3 of the pls. only (containing Blake's pl. 3), some staining, half calf worn, spine missing (\$275). eBay online auctions, Oct., pls. 1, 4-7 only, sold individually, illus. (\$49.95 each).

Ritson, *Select Collection of English Songs*, 1783. Barter Books, Jan. online cat., 3 vols., calf worn, some covers detached (£275). eBay online auction, June, 3 vols., modern half calf, illus. (reserve not met; highest bid \$272).

Salzmann, *Elements of Morality*, 1791. eBay online auction, Feb., complete pls. only, all 1<sup>st</sup> st., a few trimmed, mounted in a morocco album, 1 pl. illus. (\$676).

Scott, *Poetical Works*, 1782. Ed Bury, Jan. online cat., quarter calf worn, front cover detached (\$450). Powell's Books, Jan. online cat., calf rebaked (\$500).



Seally and Lyons, *Complete Geographical Dictionary*, c. 1784. eBay online auctions, June, pl. 1 only, 1<sup>st</sup> st. (\$128.50); pl. 3 only, 1<sup>st</sup> st. (\$198.50). eBay online auctions, Oct., pls. 1 and 2 only, sold individually, both 3<sup>rd</sup> st., illus. (\$49.95 each).

Shakespeare, *Dramatic Works*, 1802. Adrian Harrington, Jan. online cat., 9 vols. in 6, contemporary morocco rebaked (£4750). CSK, 22 Nov., #262, 9 vols., contemporary calf (£3760).

Shakespeare, *Plays*, 1805. Booth Books, Jan. online cat., vol. 6 only from the 9 vol. issue, with Blake's pl. 2, original boards, spine label for "Vol. IV," very worn (£50). Adrian Harrington, Aug. online cat., 10 vol. issue complete, minor foxing on pls., contemporary half calf (£1850).

Stedman, *Narrative*, 1796, colored copies. SL, 8 May, #292, 2 vols., minor browning, contemporary half calf, joints repaired, pl. 12 illus. color (£5258). SNY, 20 May, #347, 2 vols., minor browning, contemporary Russia (\$5975); same copy, Heritage Book Shop, Nov. private offer (\$12,500). CSK, 22 Nov., #382, 35 pls. only, apparently disbound, including some by Blake, hand colored (not sold; estimate £600-800).

Stedman, *Narrative*, uncolored copies. North Star Rare Books, Jan. online cat., 1796 ed., 2 vols., calf worn (\$3500). Antiquariaat René Krul, 1806 ed., 2 vols., pls. browned, full calf (\$3886). FineArt, Jan. online cat., 1806 ed., 2 vols., some foxing, contemporary calf rebaked (\$2352). CGT Co., Jan. online cat., 1813 ed., 2 vols., recent quarter calf (\$3990). Peter Harrington, Jan. online cat., 1813 ed., 2 vols., some foxing, recent morocco (£2450). Robert Walker, Jan. private offer, 1806 ed., 2 vols., some foxing, contemporary calf rebaked (\$2371). BBA, 4 April, #203, 1796 ed., 2 vols., contemporary calf worn, pl. 14 illus. (John Bonham, £999). eBay online auction, April, 1796 ed., 2 vols., scattered foxing on pls., contemporary calf, 11 of Blake's pls. illus. (\$1302.77).

Stuart and Revett, *Antiquities of Athens*. Sims Reed, Jan. online cat., 5 vols. in 3, 1762-1830, contemporary Russia (vols. 1-2) and modern calf (vol. 3) (£18,000). CL, 13 June, #119, 4 vols., 1762-1818, some browning, early 19<sup>th</sup>-century morocco, from Beriah Botfield's Library at Longleat House (£21,510 on an estimate of £7000-10,000). CL, 19 Nov., #49, 5 vols., 1762-1830, some spotting, contemporary Russia, from the collection of Lord Wraxall (£11,352).

Varley, *Treatise on Zodiacal Physiognomy*, 1828. SL, 12 Dec., #246, modern half morocco, original wrappers bound in (£2032 on an estimate of £500-700 to Arthur Freeman, possibly bidding for an institution). The first complete copy to appear on the market in many years.

Virgil, *Pastorals*, 1821. eBay online auction, March, pl. 25 ("The Giant Polypheme," delineated by Blake after Poussin) only, illus. (\$39). Justin Schiller, March cat. 50, #73, 2 vols., labels on inside front covers of both vols. recording the presentation of the book on 6 May 1822 (recipient's name erased, but probably a student at St. Paul's School), contemporary calf, apparently a presentation binding for St. Paul's School, 4 wood engravings and binding illus. color (\$65,000—a record asking price for the work). The Schiller copy was previously sold CNY, 10 Dec. 1999, #110 (\$18,400 to the London dealer Simon Finch); offered by Finch, Feb. 2000 Los Angeles Book Fair (\$21,000; acquired by Schiller). For further comments on the binding, see *Blake* 34 (2001): 107-08. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #1, Blake's 17 original wood engravings, Linnell impressions on thin paper, from the collection of Frank Rinder, previously sold CL, 30 Nov. 1993, #6, for £4600 (£20,000). John Windle, Oct. cat. for the Boston Book Fair, #11, 2 vols., modern calf (\$22,500).

Virgil, *The Wood Engravings of William Blake for Thornton's Virgil*, 1977. John Windle, Oct. cat. for the Boston Book Fair, #13, original folding box (\$6500).

Whitaker, *Seraph*, c. 1825-28. John Windle, Jan. online cat., Bentley's issue "C," pl. based on Blake's *Night Thoughts* design only (\$125).

*The Wit's Magazine*, 1784. eBay online auction, May, pl. 2 (2<sup>nd</sup> version of "The Temple of Mirth") only, light stains, illus. color (\$160.27).

Wollstonecraft, *Original Stories*. Great Expectations Rare Books, Jan. online cat., 1791 ed., 2<sup>nd</sup> sts. of pls. 1-2, 1<sup>st</sup> of pls. 3-6, full calf (\$2850). Half Moon Books, 1796 ed., margins browned, full calf worn (\$3500). Jarndyce, Sept. cat. 150, #374, 1791 ed., later morocco, pl. 1 (2<sup>nd</sup> st.) illus. (£3200). John Windle, Oct. cat. for the Boston Book Fair, #12, 1791 ed., "all the plates in the final state" (but actually 2<sup>nd</sup> sts.), full morocco (\$3750). CSK, 22 Nov., #130, 1791 ed., some spotting and staining, contemporary calf rebaked, worn, pl. 4 (2<sup>nd</sup> st.) illus. color (not sold; estimate £1500-2000).

Young, *Night Thoughts*, 1797, uncolored copies. William Reese, Jan. online cat., lacking the "Explanation" leaf, 1<sup>st</sup> st. of the fly-title to *Night the Second*, early 20<sup>th</sup>-century three-quarter calf (\$6500); same copy and price, Feb. Los Angeles Book Fair. John Windle, Jan. online cat., with the "Explanation" leaf, 2 pls. before imprints, all but top edge uncut, later full morocco, hinges repaired (\$8750); same copy and price, Feb. Los Angeles Book Fair (sold to a French book dealer). Heritage Book Shop, Jan. online cat., with the "Explanation" leaf, all but the top edge uncut, half mo-



rocco repaired (\$10,000). FineArt, Jan. online cat., lacking the "Explanation" leaf, foxing and browning, contemporary morocco (\$10,300). Phillip Pirages, Jan. online cat., with the "Explanation" leaf, contemporary morocco (\$19,500). eBay online auction, Oct.-Nov., with the "Explanation" leaf, slight staining, "morocco and cloth boards," top edge gilt (reserve price not met; top bid \$1025).

### Interesting Blakeana

*Zodiacus Medico-Gallicus*, vols. 1-3, Geneva, 1680-82. eBay online auction, Feb., bearing the initials "WB" in ink in an unstated location, old calf rebaked, several illus. including the initials (\$995). I very much doubt that the initials are those of William Blake, poet and artist.

T. Butts, Jr. "Man on a Drinking Horse," etching/engraving signed "T Butts: sc" and dated "22 Jany 1806," platemark 5.1 x 8.7 cm., said in the eBay listing (see below) to have been printed in an ed. of 250 in the 1920s by the Miniature Print Society of Kansas City, Missouri, from the original copperplate donated by "Colonel W. R. Moss" (possibly an error for the British Blake collector Lt.-Col. W. E. Moss) to the Nelson-Atkins Museum of Kansas City. eBay online auction, Sept., illus. (\$4.99; acquired by Alexander Gourlay). Jerry W. Horn Gallery, Pittsburgh, Sept. online cat., on sheet of laid paper 11.8 x 15.4 cm., printed with considerable plate-tone, "The Miniature Print Society" inscribed in pencil on verso, illus. (\$50; acquired by R. Essick). Not in the handlist of prints by Butts, father and son, in Essick 211-12; no impression specifically named in the Moss auction cat., SL, 2-9 March 1937. Blake gave engraving lessons to Thomas Butts, Jr. (1788-1862), beginning no later than 1806 and continuing until at least 1808.

W. Hayley, *Memoirs of the Life and Writings*, 1823. Adam Mills, Jan. online cat., 2 vols., later half calf (£300). Contains important contemporary references to Blake.

R. Watt, *Bibliotheca Britannica*, 1824. BBA, 17 Oct., #253, 4 vols., later morocco-backed cloth (£55). One of the few bibliographies published in Blake's lifetime to include a brief, highly selective list of his works.

G. Cumberland, *Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School*, 1827. Ken Spelman, May cat. 47, #86, original boards rebaked, some foxing, paper spine label preserved (£220). Cumberland showed the manuscript of this book to Blake in Nov. 1823 (see G. E. Bentley, Jr., *Blake Records* [Oxford: Clarendon P, 1969] 279).

J. T. Smith, *Nollekens and His Times*, 1828. E. M. Lawson, Feb. cat. 303, #27, 2 vols., contemporary half calf (£145). Vol. 2 contains an important biography of Blake.

J. and A. Taylor, *City Scenes*, 1828. Hollett and Son, July cat., #272, original cloth rebaked (£450). Contains Blake's "Holy Thursday" from *Songs of Innocence*, illustrated with an engraving which, although showing the children being led out of the church by beadles, is not directly related to Blake's design.

A. Cunningham, *Lives of the Most Eminent British Painters, Sculptors, and Architects*. The Bookpress, Dec. 2001 cat. 139, #186, London 1829-32 ed., 6 vols., later half calf (\$925). eBay online auction, March, New York 1839 ed., 5 vols., quarter calf, bindings illus. (\$99). Vol. 2 contains an important biography of Blake.

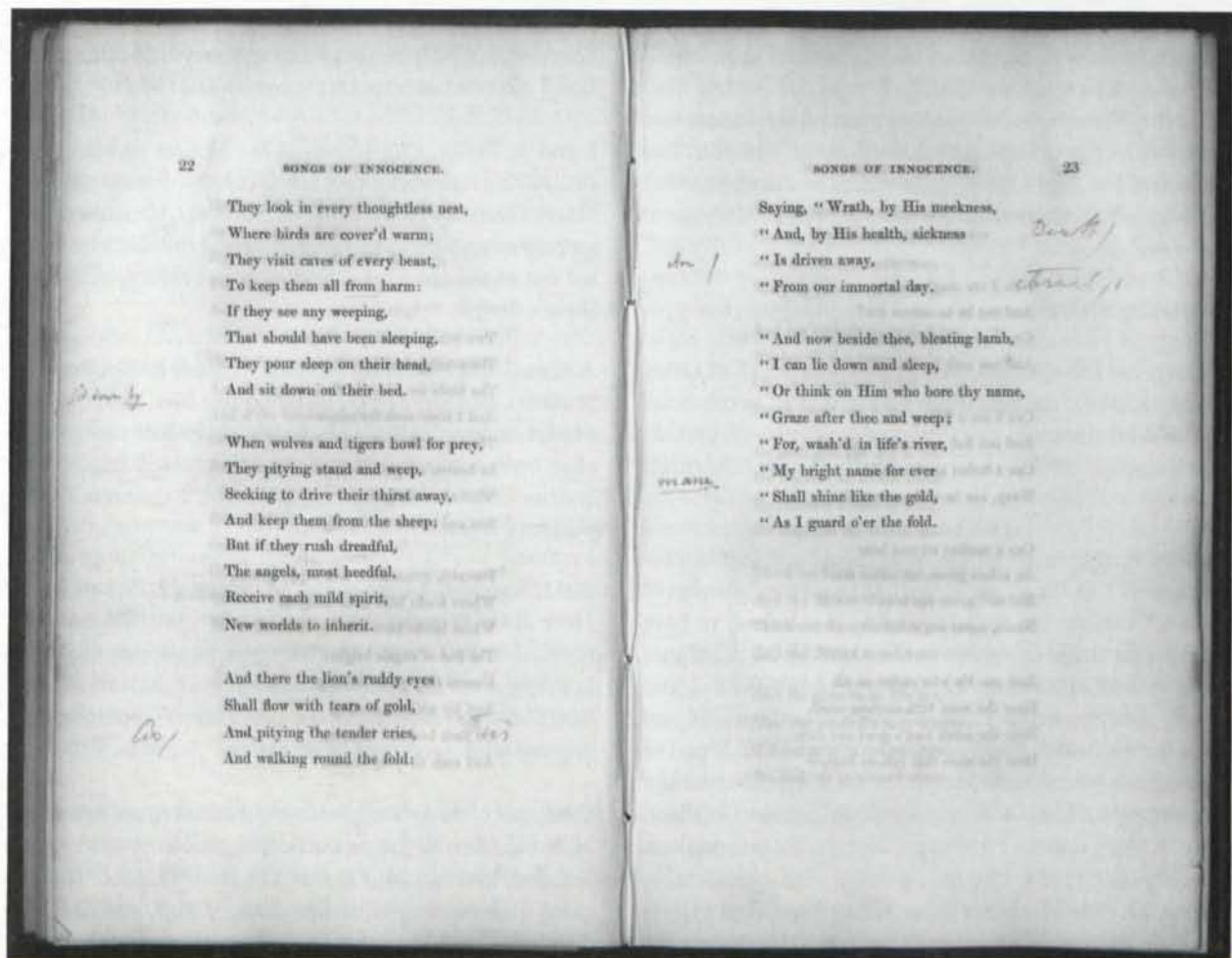
Blake, *Songs of Innocence and of Experience*, Pickering ed., 1839. John Windle, July private offer, William Michael Rossetti's copy with his pencil annotations, apparently made in preparation for his 1874 ed. of *The Poetical Works of William Blake*, and a few annotations by Dante Gabriel Rossetti, original cloth (acquired by R. Essick). See illus. 7.

*Catalogue of the Printed Books and Manuscripts Bequeathed by Francis Douce, Esq. to the Bodleian Library*, 1840. Scott Brinded, Jan. cat. 24, #171, recent cloth (£260). The bequest included copies of *The Book of Thel*, *A Descriptive Catalogue*, and *Designs to a Series of Ballads, Written by William Hayley* (front matter and Ballad 1 only). One of the earlier collection cats. to include Blake material.

W. J. Linton, *Thirty Pictures by Deceased British Artists*, 1860. Waterfield's, Sept. cat. 195, #103, leaves loose with margins spotted, edges damp stained, original cloth (£85). Contains 1 of 2 wood engravings by Linton reproducing Blake's "Death's Door," an illus. to Blair's *Grave*.

J. T. Smith, *A Book for a Rainy Day*, 3<sup>rd</sup> ed., 1861. Steven Ferdinando, Jan. online cat., publisher's cloth worn (£45). A surprisingly rare book, even in its 3<sup>rd</sup> ed., with a recollection of having "often heard him [Blake] read and sing several of his poems" (83). In a footnote on the same page, Smith claims that Blake took "very few impressions from the plates [of his "works"—presumably meaning his illuminated books] before they were rubbed out to enable him to use them for other subjects." This seems unlikely, given the nature of relief etching, but might account for the absence of late printings of a few illuminated books (e.g., no copies of *The Song of Los*, *The Book of Los*, and *The Book of Ahania*—the latter two etched in intaglio and thus more easily "rubbed out"—after the first and only printings of 1795).





7. Blake, *Songs of Innocence and of Experience*, William Pickering ed., 1839. Essick collection. Pp. 22-23, the third through the sixth stanzas of "Night." The upper pencil annotation on p. 22 ("sit down by") is in the handwriting of William Michael Rossetti; it correctly restores the reading to Blake's etched text. This and other annotations by W. M. Rossetti were very probably made in preparation for his 1874 *Poetical Works of William Blake*. That edition, and its many reprintings, follow this emendation. Several of W. M. Rossetti's other annotations throughout this volume also accord with his 1874 edition, even in those cases where his emended readings are not authorial. For example, in "A Cradle Song," both Rossetti's annotation in this volume and his edition change "While o'er thee thy mother weep" (Pickering ed. and Blake's etched text) to "While o'er thee doth mother weep."

The pencil annotations lower on p. 22 and the two nearest to the top of p. 23 are in a second hand. Jerome J. McGann has confidently identified this hand as Dante Gabriel Rossetti's (private communication, 23 July 2002). None of these annotations is followed in the 1874 edition. But the final pencil annotation on p. 23, changing "name" to "mane," follows Blake's etched text and accords with the 1874 edition. This may look like a third hand, but McGann has also identified it, with less confidence, as D. G. Rossetti's.

Both of the corrections noted above that accord with Blake's etched text are followed in the 1866 edition of the *Songs* published by W. Pickering's son and successor, Basil Montagu Pickering. In Sept. 1874, B. M. Pickering published a 4 pp. pamphlet, "William Blake and His Editors," sharply criticizing W. M. Rossetti's "mutilations of Blake's text" in his 1874 edition.



T. Taylor, *Handbook of the Pictures in the International Exhibition of 1862*. Charles Wood Bookseller, Feb. cat. 111, #90, original printed wrappers worn, back wrapper missing (\$175). Pre-Gilchrist (by 1 year) comments on the art of Blake and his circle, pp. 72-77. "Blake's works present a marked contrast to Fuseli's, though they are just as much beyond the pale of good art" (74).

A. Gilchrist, *Life of William Blake*, 1880. John Hart, March cat. 60, #40, 2 vols., with a presentation inscription dated 9 Dec. 1880 on the half-title to vol. 1 from Anne Gilchrist, Alexander Gilchrist's widow and the editor of the 1880 ed., to William Michael Rossetti, the author of the cat. of Blake's drawings and paintings published in this work, 2 leaves laid in with excerpts from Blake's "A Vision of the Last Judgement" and "Public Address" in Rossetti's hand, vol. 1 with a few pencil annotations by Rossetti, vol. 2 with pencil annotations by Rossetti revising his cat., original cloth (£450; acquired by R. Essick).

J. Smetham (1821-89), "Piping Down the Vallies [sic] Wild." A water color, 6.1 x 17.2 cm., illustrating (or at least inspired by) the opening line of Blake's "Introduction" to *Songs of Innocence*. Signed and inscribed with the title. Agnew's, Feb.-March "Watercolours & Drawings" cat., #94, illus. color (£2250).

Blake, *Jerusalem*, Pearson facsimile, 1877. eBay online auction, Nov., some soiling in margins, ex-library copy, later cloth, illus. color (spirited bidding to \$511).

W. Muir facsimiles of Blake's illuminated books. Swann, 18 April, #20, *America*, 1887, hand-colored copy, modern half calf, Muir's copy number not recorded, probably because the original wrappers were not preserved (\$3680). SNY, 21 May, #390, *Songs of Experience*, 1885, Muir's copy number 47, quarter morocco, original wrappers bound in, "The Fly" illus. color (\$1434); same copy, James Cummins, Nov. cat. 82, #7, general title page illus. (\$2500). eBay online auction, July, *Visions of the Daughters of Albion*, 1884, 1 of only 7 copies on "Antique Note" paper (according to a note by Muir with this copy), some marginal foxing, original wrappers rather cockled with "Academy" (probably meaning a review copy sent to the journal of that name) written where the copy number should appear, later paper slipcase (reserve not met; top bid \$965). Blackwell's, Sept. "Summer Miscellany," #70, *The Marriage of Heaven and Hell*, 1885, "12 etchings by Schiavarotti [sic] from designs by Blake tipped to blank leaves at end" (apparently the illus. to Blair's *Grave*, Schiavonetti after Blake), foxed, quarter morocco, original wrappers apparently not retained (£320).

Blake, *Songs of Experience* (late 19<sup>th</sup> or early 20<sup>th</sup> century?). 27 pls. in hand-colored facsimile of the *Experience* section of *Songs of Innocence and of Experience* copy T in the Brit-

ish Museum, plus "A Divine Image" and a list of the poems included. Apparently bound in blue paper wrappers, similar to those used in the Muir facsimiles. eBay online auction, Oct., all pls. illus. color (highest bid \$2100 but withdrawn after about 24 hours). This work does not correspond to any published facsimile known to me. I could not tell from the illus. if there was any printed base, but I suspect not. If completely hand drawn and colored, this might be the one-off production of a talented amateur, possibly someone in the Muir circle of facsimilists. The book was offered again on eBay in Nov., with an equally rambling and annoyingly uninformative description and the same illus. (reserve price not met; highest bid \$2950).

Frederick Keppel & Co., New York, *Catalogue of an Exhibition of Drawings & Sketches by Turner Gainsborough Blake and other Contemporary English Masters*, 1892. R. W. Smith, Jan. online cat. (\$25). This small exhibition handlist includes 50 drawings and water colors attributed to Blake, plus 8 of Schiavonetti's engravings of Blake's illustrations for Blair's *The Grave* (1808) and 2 pls. engraved by Blake for Hayley's *Life of Cowper* (1803-04). All 40 drawings from the collection of Dr. Charles E. West are so-called "Camden Hotten forgeries" originally executed as part of a facsimile project by Henry Bellars. Not in Bentley or Butlin (because none of the drawings is genuine?).

*Poems from William Blake's Songs of Innocence*, illus. Maurice Sendak, London, 1967. Justin Schiller, March cat. 50, #196, 1 of 275 copies printed, ink sketch by Sendak of a piper on the front free endpaper, original paper wrappers, sketch and 1 printed vignette illus. color (\$8500). A record asking price for any 20<sup>th</sup>-century ed. of Blake. John Windle, Oct. cat. for the Boston Book Fair, #10, original paper wrappers (\$6500).

"Crimson Joy" (see Blake's "The Sick Rose," line 6). Lipstick (3.2 grams, chemical analysis pending) issued spring 2002 by L'Oréal of Paris. Housed in a gold-colored plastic cylinder, 7.5 cm. long, 1.8 cm. diameter. The closest color match for this dark red lipstick with the Pantone Matching System is no. 209C (14 parts ruby red, 2 parts yellow, 4 parts black). Long's Drugs, Santa Barbara, California, May private offer (\$9.69; acquired by J. La Belle for \$2 less with a manufacturer's coupon). Reportedly available worldwide at better drugstores.

### Blake's Circle and Followers

Works are listed under artists' names in the following order: paintings and drawings sold in groups, single paintings and drawings, letters and manuscripts, separate plates, books by (or with plates by or after) the artist.



## BARRY, JAMES

*Study for "The Glorious Sextumvirate."* Pen and ink on blue paper, 57.5 x 43.2 cm. Agnew's, Feb.-March "Watercolours & Drawings" cat., #6, illus. color (£15,000).

Portrait of Barry, engraved by Picart after Evans, 1811. R. G. Watkins, Oct. cat. 49, #96 (£18).

## CALVERT, EDWARD

An album of prints and drawings by Edward Calvert, Blake, and 2 unknown artists (possibly Samuel Palmer and A.C. Ionides). Sold SL, 6 Dec. 2000, #6 (£32,700), as reported in *Blake 34* (2001): 111-12. Now in the Victoria and Albert Museum, London, according to Mark Evans, "Blake, Calvert—and Palmer? The Album of Alexander Constantine Ionides," *The Burlington Magazine* 144 (2002): 539-49. Evans tentatively attributes to Samuel Palmer the wood engraving illus. in *Blake 34* (2001): 113.

The Carfax portfolio of Calvert's engravings and lithographs, 1904. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #4, original wrappers (£25,000).

"The Bride," engraving. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #5 (but #6 on the price list), from the *Memoir*, 1893 (£3250).

"The Chamber Idyll," wood engraving. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #6 (but #5 on the price list), from the Carfax portfolio ("sold").

## FLAXMAN, JOHN

*Two Women with a Young Child.* Pen and ink with gray washes over pencil, 15.5 x 18 cm. SL, 4 July, #184, illus. color (£2151).

Portrait of Flaxman, engraved by Woodman after Jackson. eBay online auction, Jan., illus. (\$15.49).

Aeschylus designs, 1795. Joslin Hall, Jan. online cat., lacking 7 pls., foxed, boards worn (\$125). Unsworths Booksellers, March cat. 6, #2, the 31 pls. bound in a copy of Aeschylus, *Tragedies*, Foulis Press, 1795, foxed, later half calf, 1 pl. illus. (£2300).

Dante designs. Tamerlane Books, Jan. online cat., 1867 ed., contemporary cloth (\$100). Hellmut Schumann, Jan. online cat., Paris, 1843, foxed, contemporary half roan (\$452). eBay online auction, March, pl. 15 ("Such Load

They Bore") only, probably from the London 1807 ed., stained, illus. (\$19.03).

Flaxman, *Anatomical Studies*, 1833. Lucienne Elshout, Jan. online cat., original cloth worn, repaired with tape (\$250).

Flaxman, *Lectures on Sculpture*, 1829. Hollett and Son, Jan. online cat., lacking 1 pl., foxed, half morocco (£120). Robert Clark, Jan. online cat., some foxing, modern boards worn (£165). Ken Spelman, Oct. cat. 48, #49, contemporary calf rebaked (£220).

Hesiod designs. Heritage Book Shop, Jan. online cat., engraved by Reveil, Paris, n.d., three-quarter morocco (\$300).

*Iliad* designs. Hellmut Schumann, Jan. online cat., bound with the *Odyssey* designs, both Paris, 1803, 14 pls. not by Flaxman added, marginal water staining, later half cloth worn (\$452). Librairie Ancienne Minet Frères, Jan. online cat., bound with the *Odyssey*, Aeschylus, and Hesiod designs, no place or date, but claimed to be pub. Florence c. 1826 (?), half morocco worn (\$836). Robert Clark, April cat. 62, #137, 1795 ed., bound with the Aeschylus designs, 1795, "minor soiling," contemporary half calf worn (£325). eBay online auction, June, with the Dante designs and "sujets divers," 1833 and 1847, engraved Reveil, calf worn, illus. (\$200).

Milton, *Latin and Italian Poems*, 1808. G. W. Stuart, Feb. cat. 101, #89, bound with Hayley, *Life of Milton*, 1796, contemporary half calf very worn (\$450); #96, *Latin and Italian Poems* only, foxed, contemporary Russia very worn (\$350); #181, another copy, uncut in original boards rebaked, worn, covers loose (\$450).

*Odyssey* designs. eBay online auction, May, 1870 ed., original boards worn, illus. (no bids on a required minimum bid of £25). eBay online auction, Nov., 1805 ed., light foxing in margins of most pls., later quarter vellum, illus. (\$332).

## FUSELI, HENRY

*Callipyga: Mrs. Fuseli with Her Skirts Lifted to Her Waist Standing before a Dressing Table with Phallic Supports.* Pen and brown ink, 15.9 x 9.5 cm. CL, 21 Nov., #15, illus. color (not sold; estimate £12,000-18,000). Previously sold SL, 13 Nov. 1997, #59, illus. color (£17,250). For illus. and comments, see *Blake 31* (1998): 131, illus. 15 and the racy caption thereto.

*Flora Surrounded by the Four Elements*, a drawing for the frontispiece to Darwin's *Botanic Garden*, 1791, engraved by



A. Smith. Pencil, 23.8 x 18.2 cm. oval. Lowell Libson, May cat. of "British Master Drawings," #14, illus. color (\$42,000).

*Portrait of Martha Hess*. Pencil, 40 x 23 cm. Thomas Le Chaire, March private offer (price on request). For color illus., see *The Burlington Magazine* 144 (March 2002): xxiii and *Apollo* 155 (March 2002): 9.

*Romeo and Juliet* (the balcony scene). Oil, 141 x 111 cm. SL, 21 March, #48, illus. color (£35,000).

"Beatrice Eavesdropping on Hero and Ursula," mezzotint by Jones after Fuseli, 1791. Michael Finney Books & Prints, May online cat. (£900).

Fuseli, portrait of, engraved Ridley, 1801. K Books, Jan. online cat. (£30).

*Bell's British Theatre*, 1791-97. Hartfield Books, April cat. 60, #21, 28 vols., large-paper issue said to contain "proof" impressions of the pls., contemporary calf worn (\$1500).

Bible, pub. Macklin, 1800. CNY, 14 Dec. 2001, #183, 6 vols., contemporary Russia (\$11,750 on an estimate of \$3000-4000).

Bodmer, *Die Noachide*, 1765. Erasmushaus, Jan. online cat., rebound (\$400). Daniel Thierstein, Jan. online cat., calf (£1860).

Bonnycastle, *Introduction to Astronomy*. Knollwood Books, Jan. online cat., 1786 ed., calf worn, hinges repaired (\$500). Thomas Rare Books, Jan. online cat., 1787 ed., lacking 1 pl., modern quarter calf (\$109). Steven Temple, Jan. online cat., 1787 ed., calf rebaked (\$350). Hawthorn Books, Jan. online cat., 1787 ed., modern half calf (£275). Rogers Turner, Jan. online cat., 1787 ed., spotted and stained, contemporary sheep (£250). Robert's Bookshop, Jan. private offer, 1787 ed., "hard cover" worn (\$500). Autolycus, Jan. online cat., 1803 ed., half calf rebaked (£130). Liber Redux, Jan. online cat., 1807 ed., contemporary calf rebaked (\$350). Bookcase, Jan. online cat., 1816 ed., calf, hinges broken (£120). Abbey Antiquarian Books, Jan. online cat., 1822 ed., uncut in early boards (\$142).

Boothby, *Sorrows Sacred to the Memory of Penelope*, 1796. Stuart Bennett, April cat. 38, #17, minor spotting, contemporary half sheep worn, pl. after Fuseli illus. (\$350).

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, 1803. eBay online auction, Jan., "The Tempest, Act I, Scene II," only, Simon after Fuseli, illus. (\$127). eBay online auction, Feb., "King Henry the Fifth, Act II, Scene II," only, Thew after Fuseli, stained in margins, illus. (\$39.95). Donald

Heald, summer 2002 cat., #169, 2 vols., extra-illus. with 8 pls. in proof sts. (none after Fuseli, 1 after Stothard), near contemporary morocco (\$15,000). eBay online auction, Sept., "King Henry the Fourth, Act II, Scene IV," only, Leney after Fuseli, illus. (\$80). Sims Reed, Nov. "Nineteenth Century" cat., #52, complete in 2 vols., extra-illus. with proof impressions of the pls., contemporary morocco, bindings illus. color (£16,500). See also Boydell under Stothard, below.

Darwin, *The Botanic Garden*. Resource Books, Jan. online cat., New York 1807 ed., 2 vols. in 1, lacking frontispiece to vol. 1, some foxing, full calf (\$425). Terrace Horticultural Books, Jan. online cat., New York 1807 ed., apparently 2 vols. in 1, badly foxed, full calf (\$420). eBay online auction, March, London 1825 ed., bound with Darwin, *The Temple of Nature*, 1825, pl. after Fuseli in *Temple of Nature* incorrectly stated to be engraved by Blake, contemporary half calf rebaked, illus. (\$202.50). See also under "Letterpress Books with Engravings by and after Blake," above.

Fuseli, *Lectures on Painting*, 1820. Jeffrey Thomas, April New York Book Fair, contemporary calf rebaked, apparently William Beckford's copy with his "characteristic neatly pencilled notes referring to passages on six pages of the text" on a preliminary flyleaf (\$2500).

Lavater, *Essai sur la Physiognomie*, 1782-83. eBay online auction, June-July, 8 pls. after Fuseli sold individually, illus. (price range \$19.99 to \$127.50).

Milton, *Paradise Lost*, 1802. G. W. Stuart, Jan. cat. 100, #79, 2 vols., contemporary calf worn (\$950); another copy, Feb. cat. 101, #188, 2 vols., some foxing, later half calf (\$750). Hollett and Son, Feb. cat. 128, #405, 2 vols., lacking 3 pls. not by Fuseli, margins spotted, contemporary calf worn (£220).

Young, *Catalogue of the ... Collection of ... Angerstein*, 1823. eBay online auction, July-Aug., outline engraving of Fuseli's *The Deluge* only, illus. (\$8.95). R. G. Watkins, Oct. cat. 49, #91, large-paper issue, lacking 1 pl. after Rembrandt, half calf rebaked (£100).

#### LINNELL, JOHN

*An Apple Tree*. Water color, 14.6 x 10.2 cm., signed with initials and dated 1811. CL, 6 June, #54, illus. color (£21,510 on an estimate of £8000-12,000).

*The Dusty Road*. Oil, 71 x 99 cm., signed and dated 1869/72. SL, 19 Dec. 2001, #14, illus. color (not sold; estimate £6000-8000).



*A Farmhouse at Shoreham.* Pen and brown wash, 20.3 x 32.3 cm., datable to c. 1830. Lowell Libson, May cat. of "British Master Drawings," #22, illus. color ("sold"). One of those rare drawings by Linnell that shows Palmer's influence during the Shoreham period.

*Finchley Common.* Black and white chalk on blue paper, 23.2 x 33 cm., inscribed "Finchley common 1805? J. Linnell." CL, 21 Nov., #30, illus. color (£3585).

*The Ford.* Oil, 45.7 x 61 cm., signed and dated 1872. Christopher Scott auction, Yarmouth, 19 Jan., #154 (£5,250).

*Ivy Cottage, Shoreham.* Water color, 15 x 19.5 cm. SL, 21 March, #211, illus. color (£4080 on an estimate of £600-800).

*Kensington Gravel Pits.* Oil, 25 x 39 cm., signed and dated 1857. CL, 26 Nov., #64, illus. color (not sold on a modest estimate of £12,000-18,000).

*Kensington Gravel Pits.* Oil, 14 x 22.9 cm., dated to c. 1811-12. CL, 26 Nov., #71, illus. color (£10,157 on an estimate of only £2000-3000).

*Lakeland Scenes,* 3 signed pencil and chalk drawings, 1 with water colors, sizes not given, datable to c. 1817. G. A. Key auction, Aylsham, Norfolk, 14 Dec. 2001, #290 (£246).

*A Moonlit Landscape,* attributed (rather hopefully) to Linnell. Brown ink and brown wash, 23 x 31 cm. SL, 28 Nov., #224, illus. color (not sold; estimate £800-1200).

*Portrait of Jane Puxley.* Oil, 90 x 70 cm., signed and dated 1826. SL, 21 March, #40, illus. color (£12,575).

*Portrait of Miss Puxley.* Oil, 90 x 70 cm., signed and dated 1826. SL, 21 March, #41, illus. color (£10,800).

*Portrait of Mrs. Henry Stephen.* Oil, 26.5 x 21.3 cm., signed and dated 1830. CL, 26 Nov., #49, illus. color (£4182).

*Reverend Edward Bury.* Pencil heightened with white on buff paper, 24.7 x 15.2 cm., signed "J Linnell." CL, 21 Nov., #33, illus. color (£1314).

*Studies of a Donkey.* Pencil, 11 x 17.5 cm., signed and dated 1824. Bonham's auction, 24 Sept., #66, illus. (£500).

*Study of the Sun Setting over the Sea.* Water color, 6.7 x 11 cm. SL, 21 March, #209, illus. color (£4320 on an estimate of £1500-2000).

*Travellers.* Charcoal, size not given, datable to c. 1868. Neal Sons & Fletcher auction, Woodbridge, Suffolk, 5 Dec. 2001, #384 (£200).

*A Wooded Landscape with Herdsmen and Cattle.* Oil, 20.5 x 13.9 cm., dated to 1828. CL, 26 Nov., #72, illus. color (£4541).

"The Nest," engraving by Cousen after Linnell, 1873. eBay online auction, May, illus. (\$13.50).

"Robert Gooch," engraving. eBay online auction, March, illus. (\$24.95).

"Sheep at Noon," etching. Weston Gallery, Sept. online cat. 3, with the imprint, laid India, illus. (£1300).

"Woodcutters in Windsor Park," etching, 1818. SNY, 25 Dec., #281, laid India, framed (\$1440 on an estimate of \$500-700).

E. Price, *Norway: Views of Wild Scenery*, 1834. Dominic Winter Auction, 11 Dec., #98, with 6 engravings by Linnell after Price, many pls. marked "proof," contemporary half morocco worn (£300).

#### MORTIMER, JOHN HAMILTON

"Banditti Regaling," etching, Ireland after Mortimer, 1785. eBay online auction, April, printed in brown, illus. color (no bids on a required starting bid of \$99.95).

"Banditti Returning," etching, Blyth after Mortimer, 1780. eBay online auction, April, printed in brown, illus. color (\$99.95).

"Man Struggling with Monster," etching, Blyth after Mortimer, 1805. eBay online auction, May, illus. color (\$99.95).

"Pilgrims," etching, Haynes after Mortimer, 1780. eBay online auction, Dec., illus. (\$16.50).

"Reposo," etching. BBA, 18 July, #110, with "A Captain of Banditti and His Family," Ireland after Mortimer, "Silenus" and "Enjoying Domestic Happiness," 2 pls. by Blyth after Mortimer, and an etched portrait of a satyr by Mortimer, all with some damage (not sold; estimate £80-120).

Shakespeare Character Heads. Michael Finney Books & Prints, May online cat., 8 heads, cut close and remargined, probably Palser printings, 2 illus. (1 at £200, 7 at £220 each).

"Three Gamblers and Time," engraving, Hogg after Mortimer, 1787. eBay online auction, June, illus. (\$20.13).



## PALMER, SAMUEL

*A Bridge over a Stream*, attributed to Palmer. Water color, 15.5 x 16.6 cm. SL, 28 Nov., #336, illus. color (£1434).

*A Cliff Top View in Cornwall*. Black chalk, 10.4 x 17.4 cm., datable to 1858. CL, 6 June, #60, illus. color (not sold on an estimate of £5000-7000).

*In Cusop Brook near Hay-on-Wye, Wales*. Water color, 18.5 x 27.5 cm., dated 1837. SL, 4 July, #200, illus. color (£4541).

"Mark yon Old Mansion...." Pen and brown ink, 9.5 x 15.5 cm., signed in reverse. Agnew's, Feb.-March "Watercolours & Drawings" cat., #54, illus. color (£17,500). A preliminary drawing for an illustration in Samuel Rogers, *The Pleasures of Memory*, c. 1865.

*The Monastery, Corpo di Cava, Looking towards Paestum*. Water color, 27 x 38 cm., datable to c. 1837-39. SL, 21 March, #193, illus. color (£25,800).

*Panoramic View of Florence from below the Church of San Miniato*. Water color, 44 x 61 cm., datable to c. 1837-39. SL, 21 March, #195, illus. color (£12,000).

*The Porta di Posillipo and the Bay of Baiae, Italy—with Ischia and the Promontory of Misenum*. Water color and body color, 19 x 41 cm., datable to 1845. SL, 28 Nov., #269, illus. color (not sold; estimate £10,000-15,000).

*Sunrise over the Sea, Cornwall*. Water color, 13 x 18 cm., datable to 1848. SL, 21 March, #208, illus. color (£6600).

*La Vocatella near Corpo di Cava in the Neighbourhood of Salerno and Naples*. Water color, 27.3 x 37.8 cm., datable to 1838. Agnew's, Feb.-March "Watercolours & Drawings" cat., #53, illus. color (£30,000).

*A Windmill near Pulborough, West Sussex*. Water color, 12 x 16.3 cm., datable to c. 1851. CL, 21 Nov., #31, illus. color (£6572).

"Early Ploughman," etching. Childs Gallery, Jan. online cat. and Santa Barbara Print Fair, 8<sup>th</sup> st., pencil signature (\$2100). Fine Art Society, handlist for the June-July "Pastoral" exhibit, #11, 6<sup>th</sup> st., a proof with additions and body color and pencil, pencil signature (£11,000). Sloan's auction, Washington, D.C., 19 May, #29, 5<sup>th</sup> st. (\$300).

"Herdsman's Cottage," etching. eBay online auction, Dec., 2<sup>nd</sup> st., full margins, illus. (\$358).

"Homeward Star," etching. Abbott and Holder, Nov. online cat. 350, #231, 1924 printing (£975).

"Lonely Tower," etching. Garton & Co., Sept. cat. 82, #6, 6<sup>th</sup> st., pencil signature, illus. (\$11,700).

"Moeris and Galatea," etching. Sloan's auction, Washington, D.C., 19 May, #28, 2<sup>nd</sup> st. (\$140).

"Naked Female Figures with Attendants in an Ideal Landscape," wood engraving. For a tentative attribution of this work to Palmer, see the first entry under Calvert, above.

"Rising Moon," etching. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #9, 4<sup>th</sup> st., inscribed "Proof in progress" and "before plate was cut," pencil signature (£9500).

"Skylark," etching. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #7, 7<sup>th</sup> st. (£2250). Sloan's auction, Washington, D.C., 19 May, #30, 7<sup>th</sup> st. (\$600).

"Sleeping Shepherd," etching. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #8, 4<sup>th</sup> st. (£2400). Garton & Co., Sept. cat. 82, #2, 4<sup>th</sup> st., illus. (\$3900).

"Weary Ploughman," etching. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #10, 4<sup>th</sup> st., trial proof with drawing, inscribed "Early Trial Proof. Touched for working" (£15,000).

Dickens, *Pictures from Italy*, 1846. Brick Row Book Shop, Feb. Los Angeles Book Fair, later quarter calf (\$375). Hollett and Son, July cat., #367, original cloth (£750).

Milton, *The Shorter Poems*, 1889. Robert Clark, Jan. cat. 61, #443, folio issue, original vellum worn (£285).

A. H. Palmer, *Life and Letters of Samuel Palmer*, 1892. Ken Spelman, May cat. 47, #158, small-paper issue, scattered foxing, original cloth worn (£250).

Rogers, *Pleasures of Memory*, n.d. Ken Spelman, Oct. cat. 48, #259, inscription dated 1869, rebound (£35).

## RICHMOND, GEORGE

*The Blessed Valley*. Water color, 32.4 x 21 cm., inscribed "GR. Paris 1829." CL, 21 Nov., #32, illus. color (not sold; estimate £7000-10,000). Formerly in the collection of Raymond Lister; for a color illus., see Lister, *George Richmond: A Critical Biography* (London: Robin Garton, 1981) pl. x.

*Figure Studies*. Brown ink, 28 x 17.8 cm. Abbott and Holder, June cat. 347, #98 (£225).



*A Heavily Bearded Man.* Black chalk, 20.3 x 12.7 cm. Abbott and Holder, March cat. 345, #95 (£250).

*Mother and Child.* Pencil, 22.9 x 17.8 cm. Abbott and Holder, June cat. 347, #100 (£125).

*Mr. Haydn, a Recollection from Nature.* Pencil, pen and ink, heightened with white, 22.9 x 15.3 cm., signed and dated to 1831. Abbott and Holder, June cat. 347, #99 (£850).

*Self Portrait.* Oil, 60 x 49.5 cm. SL, 28 Nov., #191, illus. color (£26,290 on an estimate of £8000-12,000).

*Study of Julia Tatham, Aged 13.* Black, white, and red chalk, 15.5 x 11.5 cm., another sketch of the sitter on the verso. SL, 21 March, #109, illus. color (£3360).

*Study of a Shepherd; Study of a Child.* 2 pen and brown ink sketches on 2 sheets, 1 with verso study of a sleeping woman, 15 x 10 cm. and 17 x 11 cm., 1 signed. SL, 21 March, #219, *Study of a Child* illus. color (£1800).

"The Fatal Bellman," engraving. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #3, black ink on laid India, from the collection of Mrs. John Richmond (£7500).

"The Shepherd," engraving. Fine Art Society, handlist for the June-July "Pastoral" exhibit, #2, black ink on laid India, from the collection of Mrs. John Richmond (£15,000).

## ROMNEY, GEORGE

*Romney Drawings*, exhibition and cat., Agnew's, June. In part a loan exhibition, but the following lots (all illus. color) were for sale: #2, *Study of a Naval Officer*, 41.6 x 28 cm. (£25,000); #3, *Two Young Children Seated*, 28.6 x 46.4 cm. (£35,000); #4, *Study of a Woman Sitting on the Ground*, 30.5 x 29.2 cm. (£25,000); #7, *Study of Ann Parry*, 23.5 x 17.6 cm. (£15,000); #8, *A Mother and Child*, 27.8 x 20.7 cm. (£25,000); #10, *Study of Captives in a Prison*, 34.8 x 49.5 cm. (£35,000); #11, *John Howard Visiting a Prison or Lazaretto*, 14 x 22.8 cm. (£5000); #12, *Macbeth Confronts Banquo's Ghost*, 32.7 x 49.5 cm. (£20,000); #14, *Viola Surviving Shipwreck, from Twelfth Night*, 29.9 x 48.9 cm. (£25,000); #15, *Satan, Sin and Death*, 15.6 x 19.3 cm. (£5000); #17, *Figures Grouped around the Bed of a Dying Woman*, 17.5 x 25.1 cm. (£15,000); #18, *Figures Gathered round a Woman on Her Deathbed*, 17.8 x 24.5 cm. (£15,000); #19, *Figures Grieving round the Bed of a Dead Woman*, 10.8 x 18.1 cm. (£12,000); #22, *The Destruction of Niobe's Children*, 48.5 x 69.2 cm. (£20,000); #24, *Two Mythological Figure Studies*, 20.7 x 32.4 cm. (£12,500). #2, 3, 4, 8, 10, brown ink over pencil; #7, 11, 15, pencil; #12, pen



8. George Romney, *Iphigenia Waking*. Pencil, pen, black and gray wash, 38.9 x 51 cm. Datable to the early 1780s. Apparently based on an incident in the story of Cimon and Iphigenia in Boccaccio's *Decameron*, 5<sup>th</sup> day, novel 1. When Iphigenia awakes from her woodland slumber, she is surprised to find Cimon watching her and she begins to fear that he will violate her honor. Romney's large and vigorous drawings picturing young women under duress may have influenced Blake's writings on similar themes, including the "Little Girl Lost" and "Found" poems (*Songs of Innocence*, 1789), *The Book of Thel* (1789), and *Visions of the Daughters of Albion* (1793). For discussion and illustrations, see Jean Hagstrum, "Romney and Blake: Gifts of Grace and Terror," *Blake in His Time*, ed. Robert N. Essick and Donald Pearce (Bloomington and London: Indiana UP, 1978) 201-12. Photo courtesy of Christie's London.

and ink and ink wash; #14, 22, pencil and black chalk; #17, 18, brown ink and brown and gray wash; #19, brown ink and brown wash; #24, pen and ink.

*Eve Expelled from the Garden.* Black chalk heightened with white, 22.9 x 17.8 cm. Abbott and Holder, Jan. online cat. 344, #75 (£250).

*Iphigenia Waking.* Pencil, pen, black and gray wash, 38.9 x 51 cm. CL, 6 June, #16, illus. color (not sold on an estimate of £15,000-20,000). See illus. 8.

*Milton and His Daughters.* Oil study, unfinished, 62.8 x 76.2 cm., datable to c. 1791-92. Lowell Libson, May cat. of "British Master Drawings," #8 (\$120,000). For a color illus., see *The Burlington Magazine* 144 (March 2002): xvii.

*Serena*, based on the character in Hayley's *The Triumphs of Temper*, with other figures on the verso. Pencil, 33.6 x 26 cm. CL, 21 Nov., #3, illus. color (£4541).



*Study of a Lady Sewing and Study of Lady Macbeth* (2 sheets). Pencil, 17.2 x 11.5 cm. and 15.8 x 13.4 cm. CL, 6 June, #17 (£956).

*Study for "The Misses Hill."* Brown ink, 33 x 27.3 cm. CL, 21 Nov., #5, illus. color (£7170).

*Study of Medea Contemplating the Murder of Her Children* (recto); *Satan Confronted by an Angel* (verso). Pencil (recto), pen and ink (verso), sheet 25.5 x 24 cm. SL, 4 July, #122, recto illus. color (£1673).

*Study of Satan for "The Fall of the Rebel Angels."* Pencil and gray ink and wash, 25.4 x 17.1 cm. CL, 21 Nov., #8, illus. color (not sold; estimate £4000-6000).

*The Toilet of Venus.* Pencil, 16 x 18 cm., datable to 1768. Lowell Libson, May cat. of "British Master Drawings," #7, illus. color (\$9000).

*The Unfortunate Children of Jason and Medea.* Pen and ink, 15.2 x 15.2 cm., datable to 1776. Abbott and Holder, Nov. online cat. 350, #70 (£2000).

#### STOTHARD, THOMAS

*Figure Studies, including Falstaff Fighting.* Pen and ink on sheet 15.2 x 14.6 cm., inscribed "By Stothard R. A." in another hand. eBay online auction, March, framed, illus. (reserve not met; highest bid \$102.50).

*Ulysses and the Syrens.* Oil, 39 x 50 cm. SL, 4 July, #48, illus. color (not sold; estimate £2000-3000); SL, 2 Dec., #17, illus. color (£1175).

*Young Lovers Emerging to the Surprise of Friends.* Oil, 30.5 x 38.1 cm. Abbott and Holder, March cat. 345, #9 (£2500).

"John Gilpin," Worthington after Stothard, 1825. eBay online auction, March, illus. color (no bids on a required minimum bid of \$99.95); same impression?, eBay, Oct.-Nov., illus. color (\$69.95).

"Mary Queen of Scots Receiving the Death Sentence," Edwards after Stothard, c. 1800. eBay online auction, March, hand colored, illus. color (not sold on a required starting bid of \$99.95).

"Pilgrimage to Canterbury," Schiavonetti and Heath after Stothard, 1817. Thomas Ross Ltd., Berkshire, Jan. private offer, modern restrikes at £37.60 each. Ross owns the original copperplate and pulls impressions on order. eBay online auction, March, framed, illus. (no bids on a required starting bid of \$450); same impression, April-May, illus. (no bids

on a required starting bid of \$99.99). eBay online auction, July, some stains, framed, illus. (£103).

"Pilgrim & Herdsman," Strutt after Stothard, 1796. eBay online auction, March, repaired tear in margin, stained, illus. (\$36).

Portrait of Stothard, engraved by Meyer after Jackson, 1815. R. G. Watkins, Oct. cat. 49, #212 (£15).

"Runaway Love," Knight after Stothard. eBay online auction, June, with a companion pl. after Singleton, both pls. color printed, framed, illus. (\$32).

"The Sailor's Return," Ward after Stothard. Dreweatt Neate auction, Donnington Priory, Berkshire, 30 Jan., #72, "colored mezzotint," not dated (£60). Not previously recorded.

Akenside, *Pleasures of the Imagination*, 1796. Stuart Bennett, April cat. 38, #1, contemporary calf (\$50).

*The Bijou*, 1828. Claude Cox, Jan. cat. 146, #5, contemporary roan (£55). Howes Bookshop, Nov. cat. 299, #134, rebound in calf (£125).

*Book of Common Prayer*, 1794. eBay online auction, Oct., contemporary morocco, illus. color (reserve not met; top bid \$103.50).

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, 1803. "Othello, Act II, Scene I," only, Ryder after Stothard, eBay online auction, wrongly attributed to Fuseli as the designer and Thew as the engraver, illus. (\$113.61). "King Henry the Eighth, Act I, Scene IV," only, Taylor after Stothard, illus. (\$9.99). See also Boydell under Fuseli, above.

Bray, *Life of Stothard*, 1851, extra-illus. copies only. Korn & Towns, Feb. Los Angeles Book Fair, with 105 added pls. (none by Blake), quarter morocco (\$500).

Bunyan, *Pilgrim's Progress*, series of engravings by Strutt after Stothard, 1793. eBay online auction, May, pl. 1 (frontispiece) only, printed in dark brown, water stained, illus. color (no bids on a required minimum bid of \$29.95).

Burns, *The Works of Robert Burns; with His Life*, by Allan Cunningham, 8 vols., London: Cochrane and M'Crone, 1834. eBay online auction, Feb., vol. 1 (Cunningham's *Life*) only with title page vignette of Burns' birthplace, Booth after Stothard, not previously recorded, disbound, stained, illus. (£4.99).

*Catullus, Tibullus et Propertius*, Pickering ed., 1824. G. W. Stuart, March cat. 102, #24, original cloth worn (\$195); #25, another copy, original cloth worn (\$185). Howes Bookshop, Nov. cat. 298, #172, original cloth repaired (£55).



Chaucer, *Canterbury Tales*, Pickering ed., 1822. Claude Cox, April cat. 149, #170, 5 vols., large-paper issue, 2 impressions of Stothard's "Canterbury Pilgrimage" pl. engraved by Worthington, some staining, uncut in modern cloth (£180).

Cowper, *Poems*, 1803. Blackwell's, Sept. "Summer Miscellany," #102, 2 vols., 10 pls. after Stothard with "contemp. handcolouring," light foxing, contemporary calf (£85).

Defoe, *Robinson Crusoe*. Dreweatt Neate auction, Donnington Priory, Berkshire, 30 Jan., 1804 ed., 2 vols., some spotting and browning, contemporary half morocco worn (£120). Marlborough Rare Books, Nov. cat. 193, #256, pls. only for the 1820 ed. engraved by Heath, India-paper proofs before titles, contemporary morocco, 1 pl. illus. (£256).

Enfield, *Exercises in Elocution*, 1801. Double Bay Old Books, Jan. online cat., contemporary calf (\$27).

Falconer, *The Shipwreck*. eBay online auction, July, 1802 ed., contemporary calf, illus. (no bids on a required minimum bid of \$99); Dec., New York, 1800 ed., contemporary calf, illus. (\$129.50).

Fenelon, *Adventures of Telemachus*, 1795. eBay online auction, July, calf rebaked, illus. (no bids on a required minimum bid of £99).

Green, *The Spleen, and Other Poems*, 1796. eBay online auction, Sept., pls. stained, contemporary calf very worn, illus. (no bids on a required minimum bid of \$39.99).

Hayley, *Essay on Old Maids*, 1793. Carlson Turner, Jan. online cat., 3 vols., three-quarter calf (\$325).

Hayley, *Triumphs of Temper*. William Dailey, Jan. online cat., 1788 ed., contemporary calf (\$150). Librairie Veyssière, Jan. online cat., 1788 ed., contemporary sheep (\$41). K Books, Jan. online cat., 1788 ed., early calf (£50). Phillip Pirages, Jan. online cat., 1801 ed., contemporary calf (\$125).

Keepsake, 1829. Korn & Townes, Feb. Los Angeles Book Fair, quarter morocco (\$300). Waterfield's, Sept. cat. 195, #95, large paper, original silk (£185).

Mackenzie, *The Man of Feeling*, 1810. eBay online auction, Feb., contemporary calf worn, illus. (not sold on a required starting bid of \$45); same copy, March (not sold on a required starting bid of \$24.99).

Macneill, *Poetical Works*. Lyndon Cook, Jan. online cat., 1806 ed., 2 vols., calf (\$150). Wyseby House Books, Jan. online cat., 1812 ed., 2 vols. in 1, calf worn (£18).

Milton, *Graphic Illustrations of Milton's Paradise Lost*, c. 1792-95. eBay online auction, Dec., 1 pl. only, "Adam and Eve in Paradise," Bartolozzi after Stothard, illus. (no bids on a required minimum bid of \$49.99).

*Novelist's Magazine*, vol. 2, 1780. WestField Books, Jan. online cat., boards (\$36).

Rogers, *Italy*. Robert Clark, Jan. cat. 61, #449, 1838 ed., large-paper issue, some foxing, publisher's morocco (£175). Hollett and Son, Feb. cat. 128, #467, 1830 ed., some spotting, contemporary morocco (£175); #468, 1854 ed., scattered foxing, full morocco (£75). Hartfield Rare Books, April cat. 60, #219, 1830 ed., full morocco worn (\$395).

Rogers, *Pleasures of Memory*, 1810. Bertram Rota, Sept. cat. 300, #601, contemporary calf (£80).

Rogers, *Poems*. Bertram Rota, Sept. cat. 300, #603, 1812 ed., contemporary half calf (£180); #604, another copy, contemporary calf (£180); #605, another copy, "New Edition" on the title page, contemporary calf worn (£60); #606, 1816 ed., fine contemporary morocco, binding illus. color (£150); #607, 1820 ed., contemporary morocco (£60); #608, 1822 ed., presentation inscription from Rogers, contemporary morocco (£200). eBay online auction, Oct., 1852 ed., publisher's calf, illus. color (\$46). Howes Bookshop, Nov. cat. 299, #157, 1834 ed., fancy full morocco (£150).

Scott, *Rokeby*, 1813. Waterfield's, Sept. cat. 195, #132, contemporary half calf very worn (£30).

Sterne, *Works*, 1803. Blackwell's, Nov. cat. B139, #576, 4 vols., modern calf (£800).

Thomson, *Seasons*, 1795. eBay online auction, Oct., pls. stained, contemporary calf, illus. color (\$86).

Walton, *Complete Angler*, Pickering ed., 1836. BBA, 2 May, #304, large-paper copy with illus. on laid India, some spotting, fine contemporary morocco binding illus. color (£1000).

Young, *Night Thoughts*, 1798. Book Net, Jan. online cat., calf worn (\$150). James Cummins, Jan. online cat., modern three-quarter calf worn (\$375). D & E Lake, Jan. online cat., contemporary calf rebaked (\$400).

#### VON HOLST, THEODOR

*Judith and Holofernes*. Gray washes over pencil, 22 x 17.5 cm. SL, 4 July, #123, illus. color (not sold; estimate £2000-3000).



Listed below are substantive additions or corrections to Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1, Plates Designed and Engraved by Blake (1972); Essick, *The Separate Plates of William Blake: A Catalogue* (1983); and Essick, *William Blake's Commercial Book Illustrations* (1991). Abbreviations and citation styles follow the respective volumes, with the addition of "Butlin" according to the List of Abbreviations at the beginning of this sales review. Newly discovered impressions of previously recorded published states of Blake's engravings are listed only for the rarer separate plates.

### The Separate Plates of William Blake: A Catalogue

Pp. 60-89, "Chaucers Canterbury Pilgrims." For important new information about the visual sources for Blake's portrayals of the pilgrims, see Alexander S. Gourlay, "Idolatry or Politics? Blake's Chaucer, the Gods of Priam, and the Powers of 1809," in *Prophetic Character: Essays on William Blake in Honor of John E. Grant*, ed. Gourlay (West Cornwall, CT: Locust Hill Press, 2002) 97-147.

P. 69, "Chaucers Canterbury Pilgrims," impression 4AA. For the attempted sale of this impression, 1 of only 3 recorded in the 4<sup>th</sup> st., see the first entry under "Separate Plates and Plates in Series" in the sales review, above.

Pp. 130-31, "Evening Amusement," after Watteau. For a previously unrecorded impression, see under "Separate Plates and Plates in Series" in the sales review, above.

Pp. 134-38, "The Fall of Rosamond," after Stothard. For a previously unrecorded impression, see under "Separate Plates and Plates in Series" in the sales review, above.

P. 150, "Rev. John Caspar Lavater," impression 1A, a unique proof state. Given July 2002 by Leo Steinberg to the Jack S. Blanton Museum of Art, University of Texas, Austin, Texas.

Pp. 191-200, "M<sup>o</sup> Q," after Villiers. For a previously unrecorded impression, see under "Separate Plates and Plates in Series" in the sales review, above.

## MINUTE PARTICULARS

### The Sound of "Holy Thursday"

BY W. H. STEVENSON

William Blake and Joseph Haydn make an odd pair. Quite possibly they passed one another in the street. Great Pulteney Street, where Haydn came to stay with Salomon on 7th January 1791, is only five minutes' walk from Blake's house in Poland Street—but the Blakes had almost certainly left for Lambeth not long before. Artistically, their paths are worlds apart. Blake, idiosyncratic and rebellious, inventing his own forms, openly hostile to all things classical; Haydn, content to use the classical forms of his age as the groundwork of his genius. The two men come together, however, over one event, the annual service of the London charity-school children in St. Paul's, recorded in Blake's two "Holy Thursday" poems:

Tw'as on a Holy Thursday their innocent faces clean  
The children walking two & two in red & blue & green  
Grey headed beadles walkd before with wands as white  
as snow  
Till into the high dome of Pauls they like Thames wa-  
ters flow  
.....  
Now like a mighty wind they raise to heaven the voice  
of song  
Or like harmonious thunderings the seats of heaven  
among . . . . (*Songs of Innocence*)

At different times, both witnessed this service. Haydn, in his notebook for 1792, wrote that "no music ever moved me so deeply in my whole life as this, devotional and innocent" (no small thing for Haydn to say). "All the children are newly clad, and enter in procession. The organist first played the melody very nicely and simply, and then they all began to sing at once."<sup>1</sup>

What is more, he wrote down the tune that so moved him. It was composed by John Jones (1728-96), organist at St. Paul's for many years, and published as no. 24 in his *Sixty Chants* (1785) (illus. 1).<sup>2</sup>

1. H.C. Robbins Landon, *The Collected Correspondence and London Notebooks of Joseph Haydn* (London: Barry and Rockliff, 1959) 261, where the tune is reproduced as Haydn heard it. Landon carefully heads the page "1791-1792"; *New Grove* (see next note) dates the event 1791. But though the entries are not in date order, all those around this entry that are dated are from 1792.

2. John Jones, *Sixty. I. Chants, Single and Double* (London: Longman and Broderip, 1785) 78-79. The copy in the National Library of Scotland (cat. no. Cwn 432) retains "1785" as the title page date, but self-evidently must have been printed no earlier than April